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THE METHODIST HYMN-BOOK
ILLUSTRATED

'There is no exercise that I had rather live and die in, than singing praises to our Redeemer and Jehovah, while I might in the Holy Assemblies, and now when I may not, as Paul and Silas, in my bonds, and my dying pains, which are far heavier than my bonds. Lord Jesus, receive my praise and supplications first, and lastly, my departing soul. Amen.'

RICHARD BAXTER,
Preface to *Version of the Psalms*, 1692.

Josiah Quincy, President of Harvard College, used to sit in extreme old age in a large chair with a broad arm which served as a desk while he wrote his diary. On July 1, 1864, when he was ninety-two, his daughter brought his journal. He said he did not want it that morning, but she urged him to take it. He wrote—

When all Thy mercies,

then his head dropped; the old saint had gone to pay his praises above.

Queen Alexandra told the late Canon Fleming, after the death of her eldest son, 'In 1888 all my five children received the Holy Communion with me, and I gave Eddy a little book, and wrote in it:

Nothing in my hand I bring,
Simply to Thy Cross I cling;

and also:

Just as I am, without one plea,
But that Thy blood was shed for me,
O Lamb of God, I come.

When he was gone, and lay like one sleeping, we laid a cross of flowers on his breast, and after we had done so, I turned to the table at his bedside, and saw the little book in which were written these words; and I could not help feeling that he did cling to the Cross, and that it had all come true.'

THE

METHODIST HYMN-BOOK ILLUSTRATED

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BY

JOHN TELFORD, B.A.

AUTHOR OF

'THE LIFE OF JOHN WESLEY,' 'THE LIFE OF CHARLES WESLEY,
'THE STORY OF THE UPPER ROOM,' 'WESLEY'S CHAPEL AND WESLEY'S HOUSE,'
'A SECT THAT MOVED THE WORLD,' ETC.

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PREFACE

1924

THE preparation of such a volume as this is surrounded by problems. The writer makes no claim to have solved all of them, or to have escaped mistakes and errors. He has had the advantage of following a host of diligent workers in such fields, and to them he is under deep obligation. The *Dictionary of Hymnology* has been constantly at his side, and to that unapproached masterpiece he owes a debt on every page. Mr. G. J. Stevenson's *Methodist Hymn-Book* has often suggested an illustrative incident; Mr. S. W. Duffield's *English Hymns: their Authors and History*, kindly lent him by an old friend, the Rev. John Reacher, and the Rev. Dr. A. E. Gregory's fascinating Fernley Lecture, *The Hymn-Book of the Modern Church*, have been of great service. The writer would also acknowledge his obligation to Mr. F. A. Jones's *Famous Hymns and their Authors*; the Rev. John Brownlie's *Hymns and Hymn-Writers of 'The Church Hymnary,'* and other books, to which reference is made in the following pages.

Mr. W. T. Brooke, the expert in hymnology, began the preparation of such a volume as this, and his notes have helped the writer in various ways, especially in dealing with the problems of the text and authorship of some well-known hymns.

The plan of the present work was fixed by the desire to make it a Companion to the Hymn-Book. The introductory sections on 'Wesley Hymns and Hymn-Books' and 'The Hymns of the Christian Church' will, it is hoped, be found useful to those who wish to gain fuller information on these subjects than it was possible to give under individual hymns. The area covered is so wide that it has been necessary to deny oneself the luxury of extended exposition or comment. Any corrections, facts, or hints as to famous uses of hymns will be welcomed by the writer.

January, 1906.

SOME errors have been corrected and a few facts and illustrations added to this Fourth Edition. Thanks are given to those who have helped the writer to make the work more exact at various points.

October, 1924.

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'Psalmody, which had been neglected in England beyond what some readers would suppose, the Wesleys took up from the beginning, with a clear-sighted view of its importance, and with a zeal that ensured success. Methodism never could have become what it did without its unparalleled hymn-book. That, perhaps, has been more effective in preserving its evangelical theology than Wesley's Sermons and his *Notes on the New Testament.* Where one man read the homilies and the exposition, a thousand sang the hymns. All divisions in Christendom have a stamp imprinted on their piety, by which they are easily known. As to the *fervour* of Methodism, there can be no mistake; and it is owing largely to the concrete and personal character of its psalmody. It does not deal in the calm, intellectual contemplation of abstract themes, however sacred and sublime; but in the experience of believers, as soldiers of Christ, "fighting," "watching," "suffering," "working," and "seeking for full redemption." You catch in them the trumpet-blast, the cry of the wounded, the shout of victory, and the dirge at a warrior's funeral.'

DR. STOUGHTON,
Religion in England in 1800–1850.

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In August, 1737, in the letter of grievances presented to the Grand Jury at Savannah, John Wesley is charged with 'Introducing into the Church and service at the altar, compositions of Psalms and Hymns not inspected or authorized by any proper judicature.' This probably points to his Charlestown Hymn-Book.

Richard Watson says, in his *Life* of Wesley (1831, p. 296), 'For the spiritual advantages which the Methodists have derived from his inestimable hymns, which are in constant use in their congregations, as well as for his early labours, the memory of Mr. Charles Wesley indeed deserves to be had in their everlasting remembrance; and they are not insensible of the value of the gift. Their taste has been formed by this high standard; and, notwithstanding all the charges of illiteracy, and want of mental cultivation which have been brought against them, we may venture to say, there are few collections of Psalms and Hymns in use in any other congregations, that would, as a whole, be tolerated amongst them; so powerful has been the effect produced by his superior compositions. The clear and decisive character of the religious experience which they describe; their force, and life, and earnestness; commended them at the first to the piety of the Societies, and, through that, insensibly elevated the judgement of thousands, who otherwise might have relished, as strongly as others, the rudeness of the Old Version of the Psalms, the tameness of the New, and the tinsel metaphors and vapid sentimentalisms which disfigure numerous compositions of different authors, in most collections in use.'

THE
METHODIST HYMN-BOOK ILLUSTRATED

INTRODUCTORY

I

WESLEY HYMNS AND HYMN-BOOKS

JOHN WESLEY is the father of Methodist hymnody. On his voyage to Georgia in 1735 he was deeply impressed by the quiet courage of the German emigrants on board. He refers in his Journal to the way in which they calmly sang on when a great sea broke over the vessel at the time they were holding service. He began to learn German three days after he went on board the *Simmonds* off Gravesend, 'in order to converse with the Germans,' and gave his mornings from nine to twelve to this study. He was drawn into very intimate relations with the Moravians, both on board ship and at Savannah. He translated many of their hymns 'for the use of our own congregations.' In 1737, Lewis Timothy printed for him at Charlestown a *Collection of Psalms and Hymns*, which marks the birth of Methodist hymnody. Charles Wesley had sailed for England in October, 1736, so that he had no share in this little book. Its existence was unknown till 1878, when a copy was purchased in London for a few shillings. Some years after it was sold for £5, and in 1894 £24 was refused for it at a sale by auction.[1] Through the kindness of Mr. W. T. Brooke, of Hackney, to whom the discovery of this treasure was due, a reprint was made in 1882. It contains forty pieces for Sunday, twenty for Wednesday or Friday, and eighteen (counting each part as a psalm or hymn) for Saturday. Half the contents are from Dr.

---

[1] It was sold in 1904 for £106. The Lennox Library, New York, also has a copy.

Watts; seven from John Austin; six are based on Herbert's poems. The Watts selection includes—

Before Jehovah's awful throne.
I'll praise my Maker while I've breath.
Praise ye the Lord: 'tis good to raise.
Awake, our souls; away, our fears.
And must this body die?
Come, ye that love the Lord.
O Thou that hear'st when sinners cry.
With joy we meditate the grace.
How sad our state by nature is!

The three hymns by Samuel Wesley junior to God the Father, the Son, and the Holy Ghost are included, and his father's 'Behold the Saviour of mankind.' There are five translations from the German—

No. 14. Thou Lamb of God, Thou Prince of Peace.
16. O God, Thou bottomless abyss.
20. My soul before Thee prostrate lies.
26. Jesu, to Thee my heart I bow.
40. O Jesu, Source of calm repose.

and two hymns from Addison—

When all Thy mercies, O my God.
The spacious firmament on high.

Canon Ellerton says Wesley's voyage to Georgia was memorable 'as a turning-point in the history of English hymnody.' The Oxford Methodists soon became friendly with their Moravian fellow passengers. 'John Wesley's impressible nature was especially touched by the bright faith and humble, cheerful piety of these good people, who sang their beloved Lutheran hymns day by day through the most tempestuous weather. It was the first time that Anglicans and Lutherans, singers of psalms and singers of hymns, had worshipped and travelled together in familiar intercourse; and one of the results of their fellowship undoubtedly was the large extent to which hymn-singing entered into the devotions of the future Methodist Societies.'

'Hereby my passage is opened to the writings of holy men in the German, Spanish, and Italian tongues. I hope, too, some good may come to others thereby.' That is Wesley's description of one of the benefits conferred on him by the mission to Georgia.

In 1738, after his return to England, John Wesley published a *Collection of Psalms and Hymns* (12mo, 84 pp., 8*d.* stitched). In this appeared his version from the Spanish—

O God, my God, my all Thou art;

and from the German—

Thou, Jesu, art our King.
Shall I, for fear of feeble man.
All glory to the eternal Three.
Thou hidden love of God, whose height.
O Thou, to whose all-searching sight.

Dr. Watts and the New Version are drawn upon freely, and Bishop Ken's three hymns are included.

Up to this moment Charles Wesley had been silent. His poetic genius really awoke on Whit Sunday, 1738, when he found the rest of faith. In the previous March he had a serious illness at Oxford, and on his recovery wrote two tender hymns. One of these, now omitted from the Methodist hymn-book, may be described as the first-fruits of his work—

God of my life, what just return
  Can sinful dust and ashes give?
I only live my sin to mourn;
  To love my God I only live!

After his conversion, all the springs of Charles Wesley's nature burst into song. The *Hymns and Sacred Poems* published by John and Charles Wesley in 1739 is a 12mo volume, pp. xvi, 223. It consists largely of selections from Gambold and Herbert. Charles Wesley's two hymns above mentioned are included, and—

Father of Lights, from whom proceeds.
Lord, I despair myself to heal.
Jesu, the sinner's Friend, to Thee.
Jesu! my great High-priest above.

The second part marks the beginning of Charles Wesley's strength. It opens with the Conversion hymn, 'Where shall my wondering soul begin?' and soon passes into a realm of pure gold.

Here are found—

Thee, O my God and King.
O Filial Deity.
And can it be, that I should gain.

Glory be to God on high.
O Thou, who when I did complain.
Eternal Beam of Light divine.
My God, if I may call Thee mine.
Peace, doubting heart—my God's I am.
Arise, my soul, arise, Thy Saviour's sacrifice!
Saviour, the world's and mine.
Jesu, my God and King.
Servant of all, to toil for man.
Summon'd my labour to renew.

Then follows the bevy of Festival Hymns, of which three are immortal—

Hark, how all the welkin rings.
Sons of men, behold from far.
Christ the Lord is risen to-day.
Hail the day that sees Him rise.
Granted is the Saviour's prayer.

Besides some already published, the following translations by John Wesley are included:

O Thou, who all things canst control.
Jesu, whose glory's streaming rays.
Into Thy gracious hands I fall.
Commit thou all thy griefs.
Monarch of all, with lowly fear.
O God, what offering shall I give?
Jesu, Thy boundless love to me.
O God, of good the unfathomed sea.
O God of God, in whom combine.
Lo, God is here! let us adore.
O Thou, whom sinners love, whose care.
Eternal depth of love divine.
Thee will I love, my strength, my tower.
Come, Saviour Jesu, from above (from A. Bourignon).

Methodism had now found its sacred poet. We turn over the leaves of this volume, feeling that—

The rock is smitten, and to future years
Springs ever fresh the tide of holy tears
And holy music, whispering peace
Till time and sin together cease.

Another volume appeared in 1740, in which we find—

Christ, whose glory fills the skies.
Jesu, if still the same Thou art.
Jesu, Lover of my soul.
Depth of mercy! can there be.
O for a thousand tongues to sing.
How do Thy mercies close me round!

Six of John Wesley's translations 'From the German' are included—

Extended on a cursèd tree.
I thirst, Thou wounded Lamb of God.
Now I have found the ground wherein.
Holy Lamb, who Thee receive.
High praise to Thee, all-gracious God!
Jesu, Thy blood and righteousness.

This volume shows signs that the Evangelical Revival has begun, for it contains the 'Hymn for Kingswood Colliers'—'Glory to God, whose sovereign grace'; and one headed, 'To be sung in a Tumult'—'Earth, rejoice; the Lord is King.' The 'Lovefeast' hymns are also here. The whole collection bears out the words of the preface, 'Some faint description of this gracious gift of God is attempted in a few of the following verses.' This volume was never separately reprinted, but was incorporated with the fourth and fifth editions of the 1739 book. Thomas Jackson says (*Charles Wesley*, i. 243), 'The original hymns, among which are some of the finest in the English language, display a deep pathos, with all the energy and daring of Charles's genius.'

In 1741 Wesley published *A Collection of Psalms and Hymns*, and two pamphlets of *Hymns on God's Everlasting Love*, one issued in Bristol, the other in London. In 1742 the first Methodist tune-book was published, with forty-two tunes 'as they are commonly sung at the Foundery.' The volume of *Hymns and Sacred Poems* for 1742 bears the names of John and Charles Wesley. The first part has one hymn from the German—'High on His everlasting throne.' In the second part appears 'Wrestling Jacob,' and these favourite hymns—

O what shall I do, my Saviour to praise?
O heavenly King, look down from above.
My Father, my God, I long for Thy love.
Blessing, honour, thanks, and praise.

Hark ! a voice divides the sky.
Omnipotent Lord, my Saviour and King.
To the haven of Thy breast.
Jesu, my strength, my hope.
Happy soul, who sees the day.
Blest be the dear uniting love.
None is like Jeshurun's God.
Vain delusive world, adieu.
Arise, my soul, arise.

Many other hymns are also published here which have rooted themselves in the life of Methodism. The preface says that Christian perfection is 'the subject of many of the following verses.'

In 1742 Wesley issued twenty-four of the choicest pieces in the 1739 volume for twopence, to bring them within reach of the poor.

From this time the stream of publications followed almost without intermission. Every national event, every Christian Festival, called for its pamphlet of hymns. In 1747 appeared *Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ*, which the Rev. Richard Green says 'deserves the highest place amongst the group of hymn-pamphlets of which it may be regarded as the last.' John Wesley's estimate of their value is seen from the fact that he selected twenty-four out of the fifty-two for inclusion in the Large Hymn-Book in 1780. *Funeral Hymns*, *Hymns for the Watchnight*, *Graces before Meat*, *Hymns for Children*, followed each other in quick succession.

In 1749 Charles Wesley published *Hymns and Sacred Poems* in two volumes. A list in his own writing shows that his friends subscribed for 1,145 copies, of which 513 were taken in London, 136 in Bristol, 129 in Ireland. Many of the Societies subscribed for the volumes. The price was 6*s*. The preachers acted as agents, and the money helped the poet to set up housekeeping in Bristol.

John Wesley says, 'As I did not see these before they were published, there were some things in them that I did not approve of' (*Works*, xi. 391). The volumes contain expositions of Scripture, memorials of events in the lives of friends and in the progress of Methodism in all parts of England. Many were addressed to his wife before and after their marriage. All the Methodists thus shared their poet's joy, or, as he aptly puts it, 'Surely both Jesus and His disciples are bidden.' The volume closed with the noble poem on Primitive Christianity. How well the subscribers were repaid may be seen by a glance at this list of a few of the treasures contained in the volumes—

Thou God of glorious majesty.
O Jesus, let me bless Thy name.
O Love divine, how sweet Thou art.
Saviour, Prince of Israel's race.
O Jesus, my hope.
Stay, Thou insulted Spirit, stay.
All ye that pass by.
Jesus, Thy far-extended fame.
Jesu, let Thy pitying eye.
How happy are they.
Weary of wandering from my God.
Jesu, Shepherd of the sheep.
But can it be that I should prove.
Omnipresent God, whose aid.
God of my life, to Thee.
Jesu, my Truth, my Way.
My God, I am Thine.
Jesus, the Conqueror, reigns.
Soldiers of Christ, arise.
Thou hidden Source of calm repose.
Forth in Thy name, O Lord, I go.
God of almighty love.
Ye neighbours, and friends Of Jesus, draw near.
See how great a flame aspires.
Master, I own Thy lawful claim.
Come on, my partners in distress.
Shepherd divine, our wants relieve.
Come, ye followers of the Lord.
Again we lift our voice.
Happy soul, thy days are ended.
Hark, how the watchmen cry!
Ye virgin souls, arise.
Surrounded by a host of foes.
Jesus comes with all His grace.
Come, let us ascend.
And are we yet alive.

In 1762 Charles Wesley published *Short Hymns on Select Passages of Scripture*, in two volumes. There are 2,030 hymns, ranging over the whole Bible. The preface says, 'God, having graciously laid His hand upon my body, and disabled me for the principal work of the ministry, has therefore given me an unexpected occasion of writing the following hymns.' Several of them were on the subject of Christian Perfection, and John Wesley had to caution his people against being 'hurt by what they might find in these volumes contrary to the doctrine they had long received.' This referred to some peculiar expressions about spiritual darkness being sent as a means for the improvement of the Christian's graces, and other matters which showed that the poet was somewhat morbid and mystical in his teaching.

Charles Wesley took a watchful interest in his sales. He mentions that Mr. Salthouse, who was to have been his companion to Bristol, could not leave the books at London without great loss and 'disappointment of my subscribers.' J. Jones proved a broken reed, and the poet expresses his resolve to 'look after his books himself on his return to Bristol.' During the imprisonment of Earl Ferrers in 1760, Miss Shirley gave Charles Wesley a guinea for his hymns.

When he died he left three small quarto volumes of hymns and poems, a poetic version of a considerable part of the Psalms, which appeared in the *Arminian Magazine*. But the most interesting legacy was five quarto volumes of hymns on the Gospels and Acts of the Apostles in manuscript, with notes of revision. 'Finished, April 24, 1765. Θ.Δ.' 'The revisal finished, April 24, 1774. Θ.Δ.' 'Another revisal finished, January 28, 1779. Θ.Δ.' 'A third revisal finished, February 29, 1780. Θ.Δ.' 'A fifth revisal finished, August 26, 1783. Θ.Δ.' 'A sixth finished, October 28, 1784. Θ.Δ.' 'The seventh, if not the last, January 11, 1786. Gloria Tri-uni Deo!' 'The last finished, May 11, 1787. Hallelujah.'

John Wesley thought 'some of them bad; some mean; some most excellently good. They give the true sense of Scripture, always in good English, generally in good verse. Many are equal to most, if not to any, he ever wrote; but some still savour of that poisonous mysticism, with which we were both not a little tainted before we went to America.'

Canon Ellerton says, 'No English hymn-writer approaches Charles Wesley in copiousness. Of course, in so vast a collection there must be many repetitions, and many pieces that we no longer remember or care for; but yet it is only doing justice to these famous men to say that the depth of spirituality, the reverent tone, and the clear grasp of truth which as a whole the hymns exhibit is truly marvellous.'

We now approach the question of Methodist hymn-books. In 1741 Wesley published *A Collection of Psalms and Hymns*, price, bound, 1*s.* It contained 160 pieces. After Wesley's death, Dr. Coke doubled it by adding other hymns, and the Conference of 1816 recommended it to the 'use of our congregations on the Lord's Day forenoon.' It thus came to be known as *The Morning Hymn-book.* It fell into disuse on the publication of the Supplement of 1831. In 1753 John Wesley issued *Hymns and Spiritual Songs, intended for the use of real Christians of all Denominations.* Col. iii. 9-11 (12mo, pp. viii., 124). It was printed by William Strahan, London, and sold for 1*s.* It is a collection from *Hymns and Sacred Poems*, 1739, 1740, 1742. There are 84 hymns, or, counting each part separately, 114. This was the Methodist hymn-book in use from 1753 to 1780, and it continued to be used in the smaller and poorer societies long after 1780. Twenty-four editions were issued in thirty-three years. The *Redemption Hymns* (price 6*d.*) were frequently bound up with this collection. Wesley says in his preface of 1780, that when asked to prepare a new hymn-book, he replied, 'You have such a collection already (entitled *Hymns and Spiritual Songs*), which I extracted several years ago from a variety of hymn-books.' There was also a volume of *Select Hymns*, published in 1761. Wesley described it as 'a collection of those hymns which are (I think) some of the best we have published. This, therefore, I recommend preferable to all others.'

In 1780 he issued *A Collection of Hymns for the Use of the People called Methodists* (price 3*s.*, sewed, 12mo, pp. xvi, 504). The preface is dated 'October 20, 1779.' Methodism had never lacked hymn-books. Wesley says, 'It may be doubted whether any religious community in the world has a greater variety of them.' The people were, in fact, 'bewildered in the immense variety.' A strong desire was felt for a cheap and portable book, with a sufficient selection of hymns for all ordinary occasions. Wesley took great pains with his task. 'It is not so large as to be either cumbersome or expensive; and it is large enough to contain such a variety of hymns as will not soon be worn threadbare. It is large enough to contain all the important truths of our most holy religion, whether speculative or practical; yea, to illustrate them all, and to prove them both by Scripture and reason; and this is done in a regular order. The hymns are not carelessly jumbled together, but carefully ranged under proper heads, according to the experience of real Christians. So that in effect this book is a little body of experimental and practical divinity. In what other publication of the kind have you so distinct and full an account of Scriptural Christianity? such a declaration of the heights and depths of religion, speculative and practical? so strong cautions against the most practical errors, particularly those that are now so prevalent? and so clear directions for making your calling and election sure, for perfecting holiness in the fear of God?' James Martineau (*Life*, ii. 99) abundantly confirmed that statement: 'After the Scriptures, the Wesley Hymn-book appears to me the grandest instrument of popular religious culture that Christendom has ever produced.'

After Wesley's death, the book went through a succession of alterations. In the edition of 1797, twenty-four of the hymns he selected were omitted, and sixty-five others inserted. The Conference of 1799 appointed a committee 'to reduce it to its primitive simplicity, as published in the second edition,' but it was not entirely successful. Methodism had to wait till 1904, when, concurrently with the new *Methodist Hymn-Book*, an edition was published which is an exact reprint of the volume as it left Wesley's hands.

In 1831 a supplement was added to Wesley's hymn-book, and in 1875 it was revised, and a new supplement prepared. The Supplement of 1831 was prepared by Jabez Bunting, Richard Watson, and Thomas Jackson. Watson largely selected the hymns. He and Dr. Bunting gave more prominence to Watts than Jackson approved.

The fact that the early publications of the Wesleys bear the name of both brothers has made it difficult to distinguish between their work. Dr. Osborn said that 'his own inquiries had led him to think it likely that Mr. John Wesley contributed more largely to these joint publications than is commonly supposed; and that the habit of attributing almost everything found in them to his brother, is scarcely consistent with a due regard to accuracy' (*Poetical Works*, viii. xv.).

Against this may be set John Wesley's statement in the preface of the Large Hymn-book, 1780: 'But a small part of these hymns is of my own composing.' Richard Watson, in the first edition of his Life of Wesley, actually attributed all the translations to Charles; and though he modified this in a later edition, he still held that there was internal evidence of Charles Wesley's manner. Miss Wesley, however, doubted whether (Jackson's *Charles Wesley*, ii. 456) her father knew German. Dr. Julian says, 'It has been the common practice for a hundred years or more to ascribe all translations from the German to John Wesley, as he only of the two brothers knew that language; and to assign to Charles Wesley all the original hymns except such as are traceable to John Wesley through his journals and other works. In this *Dictionary*, this course has been adopted throughout.' That principle has been followed in the index to *The Methodist Hymn-Book* for 1904. It is possible that more light may yet be thrown on this difficult question; but if John Wesley suffers injustice, substantial justice is at last done to his brother. The Evangelical Revival seems to have silenced John Wesley's muse, whilst it woke up Charles to a poetic fervour which only ceased with his last breath.

After his return from Georgia, he was busy making poetry from his conversion to his death-bed. On March 15, 1744, he was summoned to Wakefield to answer a foolish charge of disloyalty, and wrote on the way a hymn in which he committed himself into the hands of his Master; when he won the day, he poured out his gratitude in a hymn of thanksgiving. He rode with a loose rein, jotting down his thoughts on a card. He tells his wife, 'I crept on, singing or making hymns, till I got unawares to Canterbury.'

Canon Ellerton says, 'As time went on, the hymn-writing passed almost entirely from the hands of John Wesley into those of the younger brother.' The Rev. John Kirk reckoned that in 'the Selection which the brothers left behind them for use throughout the Wesleyan congregations,' out of 771 hymns, 626 were by Charles and 33 by John Wesley.

The only time when we clearly see John Wesley burst into poetry is when Grace Murray was torn from him. John Wesley's contribution to Methodist worship-song was that unlocking of the treasures of German hymnody in which he was a pioneer. His fine taste and sound judgement, which were greatly needed in dealing with the luscious Moravian hymns, were also employed in the revision of his brother's work, to its advantage and to the formation of a high standard in such matters in Methodist circles. His words (Sermon 117, *Works*, vii.

294) written in August, 1789, show how careful he was to avoid any expression that savoured of familiarity in addressing God.

In the Index of 1875 Charles Wesley's name only appeared once, as Mr. C. L. Ford points out, 'in an introductory note, not very conspicuous, which probably not one in a thousand reads.' Also, the 'W' used in cases of uncertainty, and in one case where there is no doubt at all, 'Jesu, Lover of my soul,' is misleading. For in almost all these cases the probability is very largely in favour of Charles Wesley's authorship.

For some years a strong desire had been felt for the revision of the 1875 hymn-book, and in 1900 the Conference appointed a Committee to consider the principles on which it should be carried out. After careful consideration, it was felt that it would be impossible to retain Wesley's Large Hymn-book in its separate form, as many pieces in it had passed out of use, and no satisfactory arrangement could be secured if two books, an old and a new, were thus set side by side. The Committee therefore recommended that an entirely new arrangement should be adopted. Conference approved this recommendation. Great regret was felt that so venerable a Methodist manual of devotion and of theology—'a mirror of the spiritual activities of the Evangelical Revival—a poetical Pilgrim's Progress,' should thus be recast, but provision was made that it should be issued as a separate volume in the exact form it left John Wesley's hands. The Conference of 1901 appointed a Committee of Revision, which acted with the friendly co-operation of representatives of the Methodist New Connexion and the Wesleyan Reform Union. The Methodist Church of Australasia also joined in the work by correspondence.

The Committee had first to decide what hymns should be excluded from the new collection. The utmost care was used to retain every hymn that had endeared itself to the Methodist people or become recognized as an embodiment of Methodist theology. In many cases the omission of a verse or verses rescued a whole hymn from hopeless neglect. It was found that about 300 hymns might safely be omitted. When this difficult part of its task had been done, the Committee set itself to study hymn-books and other sources from which new hymns might be drawn. Special pains were taken to make adequate provision for the growing requirements of public worship in all its parts, especially for the Lord's Day and the Seasons, the needs of children and young people, and the varied aspects of Christian service and philanthropy in all their modern developments. The addition of the Canticles has greatly enriched Methodist services.

Sir Henry H. Fowler paid fitting tribute at one meeting to the pre-eminent service rendered by the Rev. W. T. Davison, D.D., as chairman of the Committee. 'His tact, his impartiality, his appreciation of strongly conflicting opinions, his vast and varied knowledge of hymnology, and his unflinching loyalty to Methodism, are only some of the qualifications which added distinction to a memorable Presidency.' The work of the Rev. Nehemiah Curnock as senior secretary of the Hymn-book Committee and secretary of the Tune-book Committee was invaluable, and earned the special thanks of the Conference. An enormous amount of labour was put into the preparation of indexes. The Index of Texts in the 1875 Hymn-book contained 2,000 references to its 5,000 verses; the present index has about 5,600, though the hymns have a hundred fewer verses. References to the Apocrypha have been added, and intimation given where the Prayer-book Version of the Psalms bears more directly on the hymns than the Authorized Version. Mr. H. Arthur Smith, M.A., on whom, with the Rev. G. A. Bennetts, B.A., and Mr. Tombleson, the burden of preparing this Index fell, says, 'To preachers who are careful in their choice of hymns bearing upon their subject and text, the benefit of such references will be obvious enough. In many cases, indeed, it will be found that the Bible texts referred to are quoted as having suggested the language rather than the thought of the hymn. If such cases are not a direct help to the preacher as such, they are certainly of interest to the student, especially to the student of the Wesley poetry, illustrating, as they do, the poet's method and mental processes. Extensive as this collection of texts now is, it might have been added to indefinitely, for there are many cases in which every line of a verse of Wesley glances at a distinct passage of Scripture.'

The Rev. H. Arnaud Scott had the main responsibility of preparing the Index of Subjects, and here also our Church will reap the benefit of much laborious work. The Biographical Index, the Alphabetical Index, and the Index to the Verses were prepared by the present writer as one of the Secretaries. Dr. Davison was responsible for the Preface and the arrangement of the hymns, and the headings of the various sections which so skilfully blend the new headings with the old, and preserve on many a page the phrases so long and happily familiar in Methodist worship.

The task of revising the old hymns so as to remove expressions which might distract attention or offend a modern taste was not the least anxious part of the Committee's work. It has been done with the minimum of change, yet it has added materially to the value and effectiveness of the book.

The Tune-book Committee took the utmost possible care in the adaptation of tunes to the hymns. It was an untold advantage to have so distinguished a musical editor as Sir Frederick Bridge, and he entered with enthusiasm into the great task of moulding Methodist music for a generation. He secured the co-operation of nearly all the leaders in the musical profession of the day—Sir C. H. H. Parry, Sir A. C. Mackenzie, Sir George C. Martin, Sir Charles V. Stanford, Sir Walter Parratt, Dr. Keeton of Peterborough, Dr. Peace of Liverpool, Dr. Bridge of Chester, Mr. W. G. Alcock, among many others. 'There is no man, no matter how great his distinction in the musical world, who has not counted it an honour to be asked to write tunes for the Wesley hymns.' The Appendix of old tunes such as 'Diadem,' 'Calvary,' 'Sovereignty,' 'Lydia,' and 'Praise,' is a very happy feature of the book, and these will often be used for special services.

The Rev. A. E. Sharpley thinks 'the outstanding glory of the book will be the fine treatment of those old Charles Wesley hymns which, associated with specially composed tunes by writers of the highest order, will renew their youth, and with a new lease of life will ring out again their fervid message, needed as much in this twentieth century as in the eighteenth, so that the characteristic doctrines of Methodism, emphasized by these old hymns, and fragrant with their breath of "revival," will once more become popular in our churches, and resound again throughout the land.' The old tunes which the Wesleys sang, reset in some cases by the skilful hand of Sir F. Bridge, will become increasingly popular.

THE WESLEY POETRY

FROM OSBORN'S 'RECORD OF METHODIST LITERATURE,' AND GREEN'S 'WESLEY BIBLIOGRAPHY.'

Title.	Name on title-page.	Date.	Size.
A Collection of Psalms and Hymns		Charlestown, 1737	12mo, pp. 74
,, ,, ,,		London, 1738	,, pp. 84
Hymns and Sacred Poems	J. and C. Wesley	,, 1739	,, pp. xvi. 223
,, ,,	,,	,, 1740	,, pp. xi. 207, iv.
A Collection of Psalms and Hymns	J. Wesley	,, 1741	,, pp. iv. 126
Hymns on God's Everlasting Love		Bristol, 1741	,, pp. 36
,, ,, ,,		London (no date)	,, pp. 60
Hymns and Sacred Poems	J. Wesley	Bristol, 1742	,, pp. xii. 304, viii.
A Collection of Tunes	,,	London, 1742	,, pp. 36
A Collection of Moral and Sacred Poems	,,	Bristol, 1744	Vol. i., 12mo, pp. vii. 347
,, ,,	,,	,, ,,	Vols. ii., iii., 12mo. pp. 373, 288
Hymns for Times of Trouble and Persecution		London, 1744	12mo, pp. 47
Hymns for Times of Trouble		No date, 1745(?)	,, pp. 12
A Hymn at the Sacrament			,, pp. 4
Hymns on the Lord's Supper	J. and C. Wesley	Bristol, 1745	,, pp. xxxii. 141
Hymns for the Nativity of our Lord		1745(?)	,, pp. 24
Hymns for our Lord's Resurrection		London, 1746	,, pp. 20
Hymns for Ascension Day		Bristol, 1746	,, pp. 12
Hymns of Petition and Thanksgiving for the Promise of the Father		,, ,,	,, pp. 36
Gloria Patri, &c., or Hymns to the Trinity		London, 1746	,, pp. 11

Title.	Name on title-page.	Date.	Size.
Hymns on the Great Festivals, and other occasions (with 24 tunes interleaved)		London, 1746	4to, pp. ii. 66
Hymns for the Public Thanksgiving Day, October 9, 1746		„ „	12mo, pp. 12
Funeral Hymns. First series		No date	„ pp. 24
Hymns for the Watchnight		„	„ pp. 12
Graces before Meat		„	„ pp. 12
Hymns for Children			
Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ ...		London, 1747	„ pp. 70
Hymns and Sacred Poems (selected almost exclusively from Hymns and Sacred Poems, 1739)	J. and C. Wesley	Dublin, 1747	„ pp. 60
Hymns and Sacred Poems	C. Wesley	Bristol, 1749	2 vols., 12mo, pp. 332, iii., 336, iii.
Hymns for New Year's Day, 1750		Bristol	12mo, pp. 11
Hymns occasioned by the earthquake, March 8, 1750		London, 1750	„ pp. 12
„ „ „ Part II.		„ „	„ pp. 23
Hymns and Spiritual Songs (intended for the use of real Christians of all denominations)		„ 1753	„ pp. 124, viii.
Hymns for the year 1756, particularly for the Fast Day, February 6		Bristol, 1756	„ pp. 24
Hymns of Intercession for all Mankind		„ 1758	„ pp. 34
Funeral Hymns		London, 1759	„ pp. 70
Hymns on the Expected Invasion		1759	„ pp. 12
Hymns to be used on the Thanksgiving Day, November 29, 1759, and after it			„ pp. 24
Hymns for those to whom Christ is all in all ...		London, 1761	„ pp. iv. 144
Select Hymns with Tunes annext		„ „	„ pp. 139, iv. xii., 154, vi.

Title.	Name on title-page.	Date.	Size.
Short Hymns on Select Passages of the Holy Scriptures (2 vols.)	C. Wesley	Bristol, 1762	12mo, pp. 392, 432
Hymns for Children		,, 1763	,, pp. 84
Hymns for the use of Families	C. Wesley	,, 1767	,, pp. 176
Hymns on the Trinity		,, ,,	,, pp. 132
Preparation for Death, in several hymns		London, 1772	,, pp. 46
Hymns written in the time of the Tumults		Bristol, 1780	,, pp. 19
A Collection of Hymns for the use of the People called Methodists		London, 1780	,, pp. 504, xvi.
Sacred Harmony: or, A Choice Collection of Psalms and Hymns		No date (1780)	8vo, pp. vi. 349
Hymns for the National Fast, February 8, 1782		London	12mo, pp. 24
Hymns for the Nation in 1782			,, pp. 12
,, ,, Part II.			,, pp. 11
A Collection of Psalms and Hymns for the Lord's Day	J. Wesley	London, 1784	,, pp. 104, iv.
A Pocket Hymn-book for the use of Christians of all Denominations		,, 1785	Small 12mo, pp. 208, viii.
A Pocket Hymn-book for the use of Christians of all Denominations		,, 1787	24mo, pp. 240, xi.
Hymns for Children		,, 1790	16mo, pp. 34
A Collection of Hymns for the use of the People called Methodists, with New Supplement		,, 1831	
The Poetical Works of John and Charles Wesley		,, 1872	Post octavo, 13 vols.
A Collection of Hymns for the use of the People called Methodists, with New Supplement		,, 1875	
The Methodist Hymn-Book		,, 1904	

II

THE HYMNS OF THE CHRISTIAN CHURCH

A FEW facts concerning the Church's praise will be of interest in such a volume as this. The subject may be pursued with growing delight in the pages of Dr. Julian's monumental *Dictionary of Hymnology*. The vastness of the subject can be gauged when we remember that we have above 400,000 hymns, in more than two hundred different languages and dialects.

Augustine says a hymn 'is a song with praise of God. If thou singest and praisest not God, thou utterest no hymn. A hymn, then, containeth these three things: song, and praise, and that of God. Praise, then, of God in song is called a hymn.' Gregory Nazianzen put it thus: '*Modulata laus est hymnus*.' A definition in the Cottonian MS. says a hymn must be praise of God or of His saints, be capable of being sung, and be metrical. Lord Selborne, in his *Book of Praise*, holds that 'a good hymn should have simplicity, freshness, and reality of feeling; a consistent elevation of tone, and a rhythm easy and harmonious, but not jingling or trivial. Its language may be homely, but should not be slovenly or mean. Affectation or visible artifice is worse than excess of homeliness; a hymn is easily spoilt by a single falsetto note. Nor will the most exemplary soundness of doctrine atone for doggerel, or redeem from failure a prosaic, didactic style.'

If that standard were strictly applied, all our hymn-books would shrink in size, and many of her cherished treasures would lose their place in the Church's praise. Happily for us all, it is not possible to apply it.

Lord Byron's tribute to the first great leader of church music gains new meaning as we trace his influence in succeeding ages. 'David's lyre grew mightier than his throne,' conveys after all but a faint expression of the ever-growing influence of that minstrel king who 'opened a new door in the side of sacred literature—a Bible within a Bible.' The Psalms were our Lord's hymn-book, from which He and His disciples gathered comfort when, 'having hymned,' they went forth to the Mount of Olives. Ambrose bears witness to the charm of the Psalter in the fourth century, when he says that if other parts of the Scripture were read in church you could scarce hear anything, but when the Psalter was read all were silent. St. Augustine found in 'those faithful songs and sounds of devotion, which exclude all swelling of spirit,' a voice to express his most intense and varied feeling in the crisis of his life at Milan. 'What utterances would I send up unto Thee in those Psalms, and how was I inflamed towards Thee by them, and burned to rehearse them, if it were possible, throughout the whole world, against the pride of the human race' (*Confessions*, x. 4, § 87). The Psalms early found their place in English church life. When the watchman who had been posted on the tower of Lindisfarne saw the signal of Cuthbert's death for which he had been waiting, and hurried with the news into the church, the brethren of Holy Island were singing the words, 'Thou hast cast us out and scattered us abroad; Thou hast also been displeased; Thou hast shown Thy people heavy things; Thou hast given us a drink of deadly wine.'

The distinctively Christian hymn has its root in the poetry and worship of the Old Testament, whose songs and rhythmical passages passed directly into the services of the Greek Church. The Alleluia was early incorporated with Christian song. Jerome notes how the Christian ploughman shouted it at his work. Sailors encouraged one another by a loud alleluia as they plied the oar. St. Germanus of Auxerre and his soldiers used the word as their battle-cry when they won the Alleluia victory over the Picts and Scots in 429. It became the recognized Easter morning salutation, and soon gained a fixed position in the liturgies of the day, especially on the great festivals. The Ter Sanctus, derived from the hymn in Isa. vi. 3, had also been used in Jewish ritual. 'The Hosanna which so constantly accompanies it in early liturgies was partly the echo of the Triumphal Entry, but partly also of the older refrain used at the Feast of Tabernacles.' Antiphonal singing, which Ignatius introduced among the Greeks at Antioch, may be traced to the choir of the old Jewish temple. The refrains and short ejaculations of praise which are a marked feature of

Greek hymns are also a legacy from the Jewish to the Christian Church.

The great hymns of the Nativity, which we owe to St. Luke's research, were probably used as canticles at a very early period. They may fairly be described as the first and grandest songs of the Christian Church. The rhymic fragments in the Epistles throw some light on the hymns which St. Paul bids the churches at Ephesus and Colossae use. 'Awake, thou that sleepest, and arise from the dead, and Christ shall give thee light,' perhaps bears the evidence of such use. Two of the 'faithful sayings' of the Pastoral Epistles and the grand fragment (1 Tim. iii. 16), 'on our Lord's Incarnation and triumph,' betray a similar origin. Clement of Alexandria's 'Bridle of Steeds untamed,' is the oldest of all Christian hymns. Its phraseology is adapted to the perfect Gnostic of the second century, but 'there is nothing in its bright versicles—full of childlike trust in Christ, as the Shepherd, the Fisher of Souls, the Everlasting Word, the Eternal Light—that is not to be found in the pages of Holy Writ.' The greatest early hymnist, Gregory Nazianzen, who wrote in classic metres, has been compared to our own Ken. Certain passages in his troubled history furnish a striking parallel to the life of our devout and high-souled bishop. Gregory's morning and evening hymns are far inferior to Ken's, but in all his other productions the Greek hymn-writer distinctly bears the palm.

The compositions of Synesius lie on the borderland between Christianity and Neo-Platonism, but they contain many fine specimens of speculative adoration of the Triune Godhead, such as the Platonic philosophy inspired. Sophronius, Patriarch of Jerusalem in 629, was the author of long poems on the chief events of New Testament history. That on the 'Holy Places' has special interest from the insight it gives into the appearance of Jerusalem and its sacred sites in the seventh century. Basil speaks of the 'Thanksgiving at Lamp-lighting,' which was already old in the latter half of the fourth century. The Greek form of the 'Gloria in Excelsis' is of early date, and the Te Deum seems to have had a Gallican origin. These facts form landmarks in the history of early hymnody in the East.

The younger Pliny tells us in his famous letter to Trajan that the Christians were accustomed to meet before day, and to sing a hymn to Christ as God, 'by turns, one after another,' There was, however, a certain reserve as to their general introduction into the services of the Church. Antioch indeed adopted this form of praise so early as 269, but even in the fourth and fifth centuries the more conservative monastics had scruples as to the use of anything save the Psalms. The Council of Braga in Spain, which met in 561, actually forbade the use of hymns. They seem, indeed, to have made their reputation out of doors among the people, and thus gradually to have established their right to a place within the Church. Hymns have in all ages been a favourite means of propaganda. The early heretics were quick to perceive their efficacy as a vehicle for spreading their own opinions. The Church was not slow to learn the same lesson. The Gnostic hymns of his day led Ephrem the Syrian to adopt similar metres and rhythms. His metrical homilies, sung in the religious services, were longer than hymns and more distinctly didactic in character, but they rendered great service to the churches of Syria. The Arians of Alexandria and Constantinople taught their songs to millers, sailors, and merchants. Athanasius and Chrysostom thus learned what an important part hymns might play in the service of orthodoxy, and used the weapon with great success.

Greek hymnody reached its most splendid development at the close of the eighth century. St. Andrew of Crete, whose Great Canon, 2,500 strophes in length, is sung entire on Thursday in Mid-Lent 'cum labore multo et pulmonum fatigatione,' is one of the chief hymnists of the time. The strophes of his canon 'have not the point of those of John of Damascus, and make no use of refrains. The aim of it is penitential; a spirit of true penitence breathes through it, it has many beautiful passages, and is rich in allusions to the personages of the Bible, either as warnings or examples to the penitent, but its excellences are marred by repetition and prolixity.' The Laura of St. Sabas, between Jerusalem and Bethlehem, became the centre of a school of hymn-writers, of whom Cosmas and John of Damascus hold foremost rank among the Greek ecclesiastical poets. The Canon on the Ascension, by John of Damascus, is full of triumph, and gladness, and dramatic realization. His Easter Canon is the grandest effort of sacred poetry in the Greek Church. A spirit of rapt contemplation is the chief characteristic of Eastern hymnody. Where an English hymn opens up the human blessings, and seeks to bring home the great truths of religion to heart and conscience, the Greek hymnist is absorbed with the doctrine itself. The human aspect is either made secondary or entirely overlooked. The contrast between the genius of the Greek and the Latin race is strikingly evident in the hymnology of the two churches, as indeed in the whole course of their history. One is speculative, the other practical. The Eastern hymns on the divine perfections and the Incarnation differ widely from 'our self-regarding mode of praise.' This habit of thought has, however, its disadvantages. By its discouragement of the development of human emotion, aspiration, and benefit, the range of subjects and reflection is narrowed, and in the later poets the repetition of the same types, epithets, and metaphors, issues in sameness, conventional diction, and fossil thought. It is impossible to avoid the conviction that the great bulk of Greek hymns would have had a richer value if inspiration had been sought in the deep spiritual analysis of St. Paul, or the interpretation of the changing moods of the soul, which are of such preciousness in the Psalms.

We have dwelt in some detail on Greek hymnody because the East first taught the value of hymn-singing to the Latin Church. Hymns made their way with Christianity as it spread over the Roman Empire. Jerome, indeed, complains in the preface to his *Commentary on the Galatians* that they were unacceptable in Northern Gaul, but that region was a striking exception to the rule. The hymns were at first sung in the original Greek, for Latin had not yet come into common use. It is somewhat surprising to find that no name can be associated with any Latin hymn till we arrive at the times of St. Hilary and Pope Damasus. Ambrose of Milan is the founder of Latin hymnody. It was he who taught the whole congregation to take its share in singing the psalms and hymns which, up to that time, had been recited by individuals singly or by clerks. During his memorable struggle with the Arian Empress, Justina, the Archbishop and his faithful people enlivened their long vigils with hymns of praise and trust. Augustine adds that this singing was imitated 'by many, yea, by almost all of Thy congregations throughout the rest of the world.' The effect which the Ambrosian hymnody produced on St. Augustine finds memorable expression in the *Confessions*. 'How greatly did I weep in thy hymns and canticles, deeply moved by the voices of thy sweet-speaking Church! The voices flowed into mine ears, and the truth was poured forth into my heart, whence the agitation of my piety overflowed, and my tears ran over, and blessed was I therein.' A learned prefect of the Ambrosian Library at Milan has paid a well-deserved tribute to the style of the great prelate's hymns—clear sweet, and yet vigorous, grand, and noble. Closeness of thought is combined with singular brevity of expression. Archbishop Trench shows how suitably the faith, which was in actual conflict with the powers of the world, found utterance in such hymns as these, 'wherein is no softness, perhaps little tenderness, but a rock-like firmness, the old Roman stoicism transmuted and glorified into that nobler Christian courage which encountered, and at length overcame, the world.'

Benedict expressly adopted the hymns of Ambrose and his successors in his 'Order of Worship.' The vast community which owned the rule of himself and his successors spread rapidly over Europe. Its customs and usages of worship were followed in England as well as over the north of Europe, 'and, with local variations, in the remainder of Western Christendom.' The glorious strains of the hymn 'Exultet jam angelica turba coelorum,' said to have been composed by Augustine when a deacon, were sung by the deacon at the Benediction of the Paschal Candle. The name of Benedict must therefore be linked with that of Ambrose in the history of Latin hymnody. Prudentius of Spain wrote some noble hymns, which found their way into general use. Before the eleventh and twelfth centuries closed the place of hymns in public services had been fixed and settled. They found their way into the Missals, Breviaries, and other offices of that time. Each church also added local hymns in honour of its own founders and patrons. With a few striking exceptions, the clergy and the monks had become the chief poets of the age. Their verses 'were no longer confined to the direct worship and praise of the Creator, of Christ, of the Holy Ghost; to the honour of the Blessed Virgin and of the Apostles, and certain principal saints, and appropriated to the various solemnities of the Church relating to them, such as were those of Ambrose, Gregory, Prudentius, Fortunatus, and their successors. They became amplified and refined into eulogies, descriptions of, and meditations upon, the Passion and Wounds of Christ, on His Sacred Countenance, on His Cross, on His Sweet Name, on the Vanity of Life, on the Joys of Paradise, on the Terrors of Judgement; into penitential exercises, of the Holy Sacrament, of the lives and sufferings of numerous Saints—most especially into praises of the Blessed Virgin, on her dignity, on her Joys and Dolours.'

When Jumièges was destroyed by the Normans in 851, some of its monks took refuge at St. Gall, bringing their Gregorian Antiphonary with them. The anthem preceding the Gospel, which was known as the Gradual, ended on Festal days 'with a long Alleluia, which was a musical jubilation on a certain number of notes, called Neumes, without words, on the final A; also called the Sequentia, as following thereon.' These Neumes owed their origin to two chanters sent by Pope Adrian to Charlemagne. One opened a school at Metz, the other became musical preceptor in the monastery of St. Gall, where he was detained by illness. The Neumes were exceedingly difficult to remember. A young monk called Notker was therefore delighted to find that in the Jumièges music words had been attached corresponding to the number of the Neumes. This made it comparatively easy to recall the cadences. He set himself to contrive words for other musical Sequences sung at the different festivals of the year. Every note now had a corresponding word attached. These unrhymed Sequences became known as Notkerian Proses. Gradually they were rhymed, and increased in beauty and popularity. Then an entirely novel and original system both of versification and music, derived from popular airs, was introduced by the church musicians in the north of France. The Sequences composed by Adam of St. Victor are singularly fine and impressive. His musical and flowing verses are saturated with Scriptural truth and imagery. The *Dies Irae*, almost the solitary Sequence which Italy has produced, and the *Stabat Mater dolorosa* are among the most precious treasures thus bequeathed to Christendom. Its latest gems were due to Thomas Aquinas, but at the beginning of the fourteenth century the glory had departed from Latin hymnology.

King Alfred tells us that when Aldhelm saw how the people who had flocked to attend mass at Malmesbury trooped away from the church before the sermon, he took his stand, disguised as a gleeman, on a bridge which they must cross, and gathered them round him to hear his songs, with which he generally managed to weave a little instruction. The anecdote suggests that sacred songs formed part of the gleeman's repertory. The hymn which Cædmon composed whilst sleeping in the stable is the earliest piece of Saxon poetry extant. Cuthbert also refers to a hymn sung by Bede in his last illness. No collection of mediaeval English hymns has yet been made. If some one would undertake this task, considerable light might be thrown on the devotions of the laity in olden times. But if we know little of English hymnody in these early days, Latin hymns were widely used in our island down to the time of the Reformation. The English Reformers unhappily refused them a place in the Book of Common Prayer, even though they formed an integral part of the offices on which that book was based. Luther, on the other hand, who had learned to love these hymns in the monastery, freely used them after he broke with Rome. Two renderings of 'Veni Creator' are the only traces of Latin hymnody in the Book of Common Prayer. But if such hymns were dying out, 'the fashion of Psalm-singing was mastering the people.' It quickly became an integral part of the national life. On the accession of Elizabeth, the enthusiasm aroused by the Psalter was almost as great as that with which Clement Marot's version had been greeted in France, or at the field-preaching in the Netherlands. Sometimes six thousand voices were thus raised in praise at St. Paul's Cross after the sermons of the bishops. Psalms were introduced at St. Antholin's, and quickly spread to other London churches. It is amusing to read that certain men and women from London disturbed the six-o'clock matins in Exeter Cathedral by singing psalms. They were prohibited by the Dean and Chapter, but were supported by the Queen's Visitors, Jewel, and other influential men, who sharply reproved the authorities. The Dean and Chapter appealed to Archbishop Parker, but he bade them 'permit and suffer' congregations to 'sing or say the godly Prayers set forth and permitted in this Church of England.' This use of godly prayers as equivalent to psalms is interesting. In June, 1559, permission to sing hymns in public worship was granted by a royal injunction. 'For the comforting of such as delight in music, it may be permitted that in the beginning or end of Common Prayer, either at morning or evening, there may be sung an hymn or such-like song to the praise of Almighty God in the best melody and music that may be devised, having respect that the sentence of the hymn may be understood and perceived.'

Thomas Sternhold, the father of English metrical psalmody, died ten years before this injunction was issued. He was groom of the robes to Henry VIII, who bequeathed him a legacy of a hundred marks. His psalms were originally composed for his own 'godly solace,' and sung by him to his organ. His young master, Edward VI, chanced to overhear them, and invited Sternhold to repeat them in his presence. The first edition of nineteen psalms was dedicated to the King. Wood says that Sternhold had musical notes set to the Psalms, and hoped that the courtiers would sing them instead of their amorous and obscene songs. His psalms are godly ballads in the older form of common measure, known as the Chevy Chace measure, with only two rhymes. It was not till 1562 that the complete Psalter was published by John Daye. It was some years later before it assumed its final shape. Sternhold himself is responsible for forty versions. John Hopkins, who seems to have been a Gloucestershire clergyman and schoolmaster, wrote sixty, which are also in common metre, but with four rhymes to a stanza. William Whittingham was the scholar of the company. He had fled from the Marian persecution to Geneva, where he married Calvin's sister and succeeded Knox in the pastorate of the exiled English congregation. He had a prominent share in the preparation of the Genevan Bible. On his return to England he was made Dean of Durham. During his tenure of office he protested against the wearing of habits, and is said to have destroyed the image of Cuthbert, but he has the merit of having introduced metrical canticles into the Cathedral services. The Old Version has twelve psalms of Whittingham's. 'Few books have had so long a career of influence.' Psalm-singing soon came to be regarded as the most divine part of public worship. When a psalm was read the heads of the worshippers were covered, but all men sat bare-headed when the psalm was sung.

Thomas Mace, in his *Music's Monument*, 1676, speaks of psalm-singing in York Minster before the sermon, during the siege of 1644. 'When that vast concording unity of the whole congregational chorus came thundering in, even so as it made the very ground shake under us, oh, the unutterable ravishing soul's delight! in the which I was so transported and wrapped up in high contemplations, that there was no room left in my whole man, body, soul, and spirit, for anything below divine and heavenly raptures; nor could there possibly be anything to which that very singing might be truly compared, except the right apprehension or conceiving of that glorious and miraculous quire, recorded in the Scriptures at the dedication of the Temple.'

In the revision of the Prayer-book in 1661–2 the famous rubric was inserted after the third Collect at Morning and Evening Prayer, 'In quires and places where they sing, here followeth the Anthem.' Authority was thus given by Church and State to the introduction into the service at this point of an anthem, which was to be chosen by the minister. Hymns in verse were used as well as unmetrical passages of Scripture, set to music by Blow, Purcell, and other composers. There was no technical meaning such as we now attach to anthems, but metrical hymns were given a right of way into the service.

The New Version by Tate and Brady, published in 1696, did not easily displace the Old. Bishop Beveridge, in 1710, made a vigorous onslaught on it as 'fine and modish,' 'flourished with wit and fancy,' 'gay and fashionable.' He says one vestry had cast it out after it was introduced by the clergyman. Beveridge strenuously defends the Old Version as a venerable monument of the Reformation.

In Scotland, where services had been established in the vernacular after the breach with Rome, the metrical psalm was preferred to the chanted prose psalm, both because it was more convenient for popular use and was deemed to be nearer to the Hebrew structure. The Psalter has, indeed, had 'a mighty influence upon the Scottish mind and heart.' So late as 1749 metrical psalmody was the only part of the service in which Scotch congregations joined. The singing of hymns, other than the Paraphrases of 1741–81, did not become at all general among the United Presbyterians till after 1852. The Established Church was eighteen years later, and the Free Church three years later still. Calvin had adopted Marot's version of the Psalms, and when Marot himself fled to Geneva the Reformer induced him to revise his earlier versions and add new ones. After his death Beza continued the work. In the completed Psalter published in 1562, forty-nine versions are by Marot, the rest by Beza. French tunes and French metres found their way from this collection into the Scotch Psalter. Sternhold's psalms were also known at Geneva, and thence exerted some influence on Scotland. The *Dundie Psalmes*, or *Gude and Godlie Ballates*, was the first version used in Scotland. The book was probably issued in a rudimentary form as early as 1568. The earliest perfect edition we possess, that of 1578, is a poetical miscellany. It contains sixteen 'spiritual Sangis,' eleven from the German, one from the Latin; twenty 'Ballatis of the Scripture,' one of which is from the German. Its last edition is entitled *Psalmes of David with uther new pleasand Ballatis Translatit out of Euchiridion Psalmorum to be sung.* Twenty-two psalm versions are included, thirteen of them being from the German; three hymns from the German, one from the Latin; seven adaptations from secular ballads, and thirty-six other items. 'Some of the pieces, though rude, have a wonderful pathos, and even beauty. Reading the anti-papal satires, one does not wonder at the rage they excited among the Roman ecclesiastics.'

In 1564 appeared the complete Scotch Psalter, prepared by order of the General Assembly. Thirty-nine of the versions were by Sternhold, thirty-seven by Hopkins, sixteen by Whittingham, twenty-five by Kethe. The Assembly ordained that every minister, reader, and exhorter should have and use a copy. Charles I sought to enforce the use of another version, which was largely the work of William Alexander, Earl of Stirling. The opposition aroused led Alexander largely to rewrite his version. It was then bound up with Laud's luckless Service Book of 1637, which was indignantly rejected by all Scotland. The General Assembly was restored, and Alexander's monopoly came to an untimely end. When the Westminster Assembly met, in 1643, Parliament instructed it to prepare a Psalter for use in both kingdoms. This was done with much care. But the General Assembly of the Church of Scotland was not satisfied with the result. It therefore appointed four persons to make further revision. The book was published in 1650, and is to this day the one Psalter used by Presbyterian Scotland. Even though sometimes rude in style, its faithfulness, vigour, and terseness cannot be denied. It is woven into the very fibre of the national religion.

The popularity of psalm-singing entirely destroyed the influence of Latin hymnody in England. During the Reformation epoch we catch a few echoes of Luther's muse. With the exception of two pieces, nearly the whole of Coverdale's *Goostly Psalmes and Spiritual Songs* is a more or less close rendering from the German. It was a misfortune that Coverdale's example was not followed; but Calvin's influence was dominant, and he was not prepared to admit anything into public worship save paraphrases of Scripture, and 'even of Scripture little outside the Psalms became the stern rule of our hymnody for the next century and a half.'

The metrical paraphrases, which were partly liturgical, but mainly drawn from Scripture, gradually prepared the way for hymns. 'The real cradle of English hymns is the English Bible.' That volume seemed to the Reformers the divinely given wellspring of praise. Much of it actually consisted of songs of praise, and in those days of heated theological debate rigid adherence to the actual language of the Bible appeared to be the one safeguard against error. The Song of Solomon was most frequently reproduced in these paraphrases, but twelve chapters of the Acts of the Apostles, St. Paul's Epistles, and other somewhat unlikely parts of Scripture were versified. It was thought that the Bible was universally capable of musical expression. This feeling, though strained unnaturally, bore good fruit. 'That grand note of our greatest hymns, impregnation with Scripture, is in great measure the heritage of the paraphrases.' Dr. Watts is careful to state in the preface to his hymns that he 'might have brought some text . . . and applied it to the margin of every verse.' To the paraphrases, also, we owe the division of our hymns into objective and subjective. Their free and joyous praise with the less introspective expressions of sorrow and penitence are a heritage from the Psalms; the delineation of more subtle emotions and moods is mainly the reflection of the New Testament paraphrases. The free grouping of texts which characterized the later paraphrases naturally led to the type of hymn with which we are familiar in Watts. 'The habit of sermon and commentary made it an almost irresistible impulse to interweave the familiar parallel passages, to make one passage a theme of expansion by others, to omit and combine for the sake of unity; all the while, as they believed, keeping within the letter of Scripture. Then came the license of some connecting verse as a piece of machinery. And only one step more converted the Scriptural Paraphrase into the Scriptural Hymn.' Dr. Watts gave a somewhat loose interpretation to the word 'paraphrase,' but he kept the thought steadily in view. His first hymn, 'Behold the glories of the Lamb,' is based on Rev. v., and his best poetry bears the same stamp.

Before the publication of Wither's collection our hymns were few in number. They had already, however, won a place in English devotion. Dr. Donne often had his own verses, 'Wilt Thou forgive that sin?' sung in his presence at St. Paul's. George Herbert, on the last Sunday of his life, called for his viol and sang to its accompaniment his own words, 'The Sundays of man's life.' F. B. P.'s 'Hierusalem, my happie home,' which was written before 1601, is one of the treasures of English hymnody. In 1623, George Wither gained permission to have his *Hymns and Songs of the Church* bound up with every copy of the Metrical Psalms. Besides the usual paraphrases, it contained hymns for all the festivals. Instead of fame and profit, however, the work brought him persecution and loss. In 1641, many of these pieces were republished in *Hallelujah, Britain's Second Remembrancer*, dedicated to the Long Parliament. That collection cannot be accused of any want of variety, for 'When Washing, On a Boat, Sheep-shearing, House-warming, For Lovers, Tailors, Jailer, Prisoner, Member of Parliament,' are some of its headings.

We owe to this period some fine hymns. Samuel Crossman, Prebendary and afterwards Dean of Bristol, published in 1664 some pieces which are still sung with delight in many a congregation, 'Jerusalem on high,' and 'Sweet place, sweet place alone.' Ken's three hymns were written within ten years of that time; Richard Baxter's tender hymn of resignation, 'Lord, it belongs not to my care,' appeared in 1681.

Singing almost became a lost art for Nonconformity during the rigour of the Conventicle Act. An amusing account of the way in which Benjamin Keach succeeded in gradually restoring it to the worship of his own Baptist church is given in Mr. Spurgeon's history of his Tabernacle. Keach had risked much for devotional music. His congregation had been surprised by its singing. He had himself been trampled on by a trooper's horse and thrown into prison, but his conviction that singing the praises of God 'was a holy ordinance of Jesus Christ' was only deepened by such troubles. He wrote a little book in defence of hymns, and managed at last to get them safely restored to Dissenting worship. Keach also published two volumes of hymns. Other collections soon sprang up. Dr. Watts made a memorable advance on his predecessors. Dr. Julian pays a high tribute in the *Dictionary of Hymnology* to the soft richness of his diction; his free, vigorous rhythm, especially in his long metres; and to the pervading joyfulness and buoyant faith which light up even his saddest hymns. Watts often complained of the fetter put on him by 'the old narrow metres,' as well as by the necessity of giving each line a complete sense in itself, and 'sinking it to the level of a whole congregation.' His faults are 'bombast and doggerel,' but to him we owe that proportion of parts and central unity which have become so marked a characteristic of our hymns. Those written before his time have little unity. The change originated probably in the slow singing, which limited the number of verses; in the clerk's habit of skipping and combining verses in the metrical psalms; and in the preacher's desire to condense into a closing hymn the substance or application of his sermon. Watts's *Psalms and Hymns* soon took the place of all others in Nonconformist worship, and long held undisputed possession.

The work which Watts began was carried on by the Wesleys, who are 'almost as interesting from the hymnologist's as from the Church historian's point of view.' The old Rector of Epworth—Samuel Wesley—was the author of the Good Friday hymn—

Behold the Saviour of mankind
Nailed to the shameful tree,

which was found lying singed on the grass after his parsonage had been burned down; Samuel Wesley, jun., usher at Westminster School, wrote 'The Lord of Sabbath let us praise,' and other hymns of high merit; John Wesley's translations from the German relinked English hymnody to that of Germany, and his fine classic taste raised the whole tone of Methodist praise. Dr. Abel Stevens says, 'John Wesley was rigorously severe in his criticisms, and appeared to be aware that the psalmody of Methodism was to be one of its chief providential facts—at once its liturgy and psalter to millions.' 'But after all,' says Canon Overton in his interesting biographical article, 'it was Charles Wesley who was the *great* hymn-writer of the Wesley family—perhaps, taking quantity and quality into consideration, the great hymn-writer of all ages.' His evangelical conversion opened his lips in praise, and to the end of his days he sang on with undiminished fervour. He is said to have written six thousand five hundred hymns, 'and though, of course, in so vast a number some are of unequal merit, it is perfectly marvellous how many there are which rise to the highest degree of excellence. . . . It would be simply impossible within our space to enumerate even those of the hymns which have become really classical. The saying that a good hymn is as rare an appearance as that of a comet is falsified by the work of Charles Wesley; for hymns, which are really good in every respect, flowed from his pen in quick succession, and death alone stopped the course of the perennial stream.'

Charles Wesley's hymns were one of the chief factors in the making of Methodism. Mr. Garrett Horder says, 'For spontaneity of feeling, his hymns are pre-eminent. They are songs that soar. They have the rush and fervour which bear the soul aloft.' Dr. Schaff writes, 'It is a remarkable fact that some of the greatest religious revivals in the Church—as the Reformation, Pietism, Moravianism, Methodism—were sung as well as preached, and written into the hearts of the people, and that the leaders of those revivals—Luther, Spener, Zinzendorf, Wesley—were themselves hymnists.' The force of those words will be felt by every student of church history, not least by those who are familiar with the work of Mr. Moody and Mr. Sankey in England and Scotland. Mr. Sankey said, 'I find it much more difficult to get good words than good music. Our best words come from England; the music which best suits our purpose comes from America.'

A few hymns crept into the Scottish Psalter of 1564-5, but they do not seem to have received direct ecclesiastical sanction. None of them were transferred to the Psalter of 1650, or to the Translations and Paraphrases. The General Assembly having already made various unsuccessful attempts to secure a suitable collection of sacred songs, appointed a Committee, in 1742, to prepare a volume of Scripture paraphrases. Some of the Scotch contributions are good, but the collection of 1741-81 'is hardly what might have been expected from the gifts and graces of the ministers of the Church of Scotland' at that time.

The article on Children's Hymns in the *Dictionary of Hymnology* by Mr. W. T. Brooke, 'whose acquaintance with early English hymnody,' the editor says, is unrivalled, will repay careful study. The early vernacular carols and hymns do not appear to have been composed expressly for children, though young folk naturally rejoiced to sing them. The history of juvenile hymnody begins with the Reformation. Wither's *Hallelujah* contains a hymn or two for the young, and Herrick wrote a child's grace. Jeremy Taylor's *Golden Grove* contained some 'Festival Hymns' 'fitted to the fancy and devotion of the younger and pious persons, apt for memory, and to be joined to their other prayers.' Dr. Watts was the first great hymn-writer for the young. His *Divine and Moral Songs for Children* mark an epoch in this branch of our hymnody. The numerous editions published in town and country for more than a century showed what a need these songs supplied. Charles Wesley also remembered the children. His 'Gentle Jesus, meek and mild' is perhaps the chief classic among our nursery hymns. As Sunday schools sprang up in all parts of the country, psalms and hymns for the young multiplied. Jane and Ann Taylor's *Hymns for Infant Minds* have endeared themselves to every generation since they were written. Mr. Brooke thinks Mrs. Alexander's *Hymns for Little Children* 'unequalled and unapproachable,' whilst the *Methodist Sunday School Hymn-Book* 'ranks first in merit of any collection for children yet made.' Certainly the Church's later gift of song has been abundantly consecrated to the service of the nursery and the Sunday school.

Germany surpasses all other lands in its wealth of hymns. The number cannot fall short of a hundred thousand; about ten thousand have become more or less popular. Ever since the Reformation, Germany has been adding to her treasury of sacred song. Some of the most exulting strains were sung amid the conflicts of the Reformation, others belong to later days of quickening and revival. 'Thus these hymns constitute a most graphic book of confession for German evangelical Christianity, a sacred band which enriches its various periods, an abiding memorial of its victories, its sorrows, and its joys, a clear mirror, showing its deepest experiences, and an eloquent witness for the all-conquering and invincible life-power of the evangelical Christian faith.' In the Middle Ages German hymnody is full of hagiolatry and Mariolatry. Luther was himself the first evangelical hymnist. He gave the people the Bible, through which God spoke to their hearts; he gave them the hymn-book, by which they poured out their hearts to God. Dr. Schaff styles Luther the Ambrose of German hymnody. His sacred songs proved, next to the German Bible, 'the most effective missionaries of evangelical doctrines and piety.' Others caught his spirit, and used their gifts of sacred song to promote the Reformation cause. German hymnody had its dark age between 1757 and 1816, when Rationalism wrought havoc in the country. Purists set themselves to remove the uncouth language, irregular rhymes, antiquated words, and Latinisms, which disfigured many old hymns. Klopstock altered twenty-nine of them. 'He was followed by a swarm of hymnological tinkers and poetasters who had no sympathy with the theology and poetry of the grand old hymns of faith ; weakened, diluted, mutilated, and watered them, and introduced these mis-improvements into the churches. The original hymns of rationalistic preachers, court chaplains, and superintendents, now almost forgotten, were still worse, mostly prosy and tedious rhymes on moral duties. . . . Instead of hymns of faith and salvation, the congregations were obliged to sing rhymed sermons on the existence of God, the immortality of the soul, the delights of reunion, the dignity of man, the duty of self-improvement, the nature of the body, and the care of animals and flowers.' Yet this was the classic age of German literature. A better time dawned at last; 'rich in hymns which combine the old faith with the classical elegance of form, sound doctrine with deep feeling.'

Any one who wishes to appreciate the labours of Dr. Julian and his staff of helpers should turn to the annotations and biographical sketches which form the staple of his huge *Dictionary*. Twelve columns deal with the text of the *Dies Irae*, discuss its authorship, liturgical use, and translations, of which there are more than a hundred and fifty. Daniel says every word of this glorious sequence 'is weighty, yea, even a thunderclap.' Archbishop Trench grows enthusiastic in his description of the triple rhyme falling on the ear like blow following blow on the anvil. Thomas Celano's confidence in the universal interest of his theme made him handle it with an unadorned plainness which renders it intelligible to all. His Great Judgement hymn has written its own history broad and deep on the Middle Ages. What influence a hymn may exert is seen in St. Bernard's 'Jesu, dulcis memoria.' It was probably written when he was in retirement, smarting under the indignation of his contemporaries over the disastrous failure of the Second Crusade, of which he had been the preacher. It is true that his 'Joyful Rhythm' on the Name of Jesus labours under the defect of a certain monotony and want of progress, but the fascination of the theme and the tenderness and warmth of the minstrel's touch have made the hymn a sacred heritage. A few hymns have been more extensively translated into English, 'but no other poem in any language has furnished to English and American hymn-books so many hymns of sterling worth and well-deserved popularity.' St. Bernard seems as if he had scattered abroad the sacred fire and raised up a whole choir of singers who shared his own devotion. Around Luther's most famous hymn—' Ein' feste Burg ist unser Gott '—the battle-song of the Reformation, a history of its own has gathered. 'Jesu, Lover of my soul,' is one of Charles Wesley's lyrics, the popularity of which increases with its age. Few hymns have been so extensively used. The transformations of its first four lines make them unique as an editorial curiosity. Dr. Julian knows no portion of a stanza which has undergone so many alterations. He awards the palm for popularity among Charles Wesley's hymns to 'Hark! how all the welkin rings.' 'Amongst English hymns, it is equalled in popularity only by Toplady's "Rock of Ages," and Bishop Ken's Morning and Evening hymns, and is excelled by none. In literary merit it falls little, if anything, short of this honour.'

Roman Catholicism during the second half of this century has given us a group of hymn-writers whose names have been household words among all the churches. It is a significant fact that John Henry Newman, Frederick W. Faber, Edward Caswall, and Frederick Oakeley, the chief hymn-writers of that communion, were all clergymen of the Church of England, and went over to Rome. Before Newman's accession Roman Catholics were scarcely aware of the 'treasures of hymnody in their own office-books,' or awake to the vast possibilities of congregational singing. 'Considering how many are the hymns of singular power and beauty, venerable also, through their long use, which are contained in the Roman *Missal*, *Offices*, and *Breviary*, it is surprising that Roman Catholic poets did not long before the present century render them more frequently into English verse.' There were some attempts in this direction. The Jesuit Southwell, who suffered for treason in Queen Elizabeth's reign, wrote a few good hymns and carols. The English Roman Catholics who settled on the Continent during days of persecution issued some translations from the Latin with versions of the Old Church hymns. Dryden's translation of 'Veni, Creator Spiritus,' and Pope's 'Vital Spark,' were notable Romanist contributions to the general service of praise. But it is Cardinal Newman who ranks as 'one of the great restorers of Roman Catholic hymnody.' His most popular hymn, 'Lead, kindly light,' was indeed written before he renounced Anglicanism, and his *Tract* 'On the Roman Breviary,' published in 1836, contained translations of fourteen Latin hymns. He carried on this work when he sought a new home. Dr. Julian holds that his influence on hymnody has not been of a marked character. He says, 'two brilliant original pieces, and a little more than half a dozen translations from the Latin, are all that can claim to rank with his inimitable prose.' We are inclined to consider this a just verdict, yet much may be said for Mr. Earle's view in the article on Roman Catholic Hymnody. He thinks Newman's influence, as 'in himself a type of rhythmical utterance, and the author of several hymns and translations of supreme excellence,' has been deep and widespread. His 'Praise to the Holiest in the height,' from the 'Dream of Gerontius,' is also a noble hymn, though it has not attained the popularity of the earlier piece. Edward Caswall's version of St. Bernard's 'Joyful Rhythm' on the Name of Jesus 'has become a national treasure.' It was published in his *Lyra Catholica* two years after he resigned his living and in the year before he was received into the Roman Catholic communion. Caswall's translations of the Latin hymns are only surpassed in popularity by those of Dr. Neale. His faithfulness to the original and his purity of rhythm go far to explain the charm of his renderings. Frederick Faber, the most fruitful of modern Romanist hymnists, did more than any other man to promote congregational singing in his adopted communion. 'He certainly perceived and appreciated, as a scholar, and from his standpoint as a Roman Catholic, the double advantage possessed by a church which sings both in an ancient and modern tongue, making twofold melody continually unto God. He did not prize the less the magnificent hymns of Christian antiquity in Latin, because he taught congregations to sing in the English of to-day.' In the preface to his *Jesus and Mary*, he says it was natural 'that an English son of St. Philip (Neri) should feel the want of a collection of English Catholic hymns fitted for singing. The few in the *Garden of the Soul* were all that were at hand, and of course they were not numerous enough to furnish the requisite variety. As to translations, they do not express Saxon thoughts and feelings, and consequently the poor do not take to them. The domestic wants of the Oratory, too, keep alive the feeling that something of the sort was needed.' Hence Faber became a hymnist. He had already written hymns which 'became very popular with a country congregation.' We gather that he refers to Elton in

Huntingdonshire, where he was rector before he left the Anglican Church. He had been taught the power of hymns before he went over to Rome. We may add that he learned his art from Protestant models, for he set himself to emulate the simplicity and intense fervour of the Olney hymns and those of the Wesleys. Speaking of them as a whole, Faber's hymns are too luscious and sentimental; nevertheless some of them are treasures which we would be sorry indeed to lack in our Common Book of Praise. Mr. Earle says, 'To these three—Cardinal Newman, Caswall, and Faber—the Roman Catholic hymnody in England principally owes its revival.' Anglicanism produced them all. Roman Catholic congregations thus owe no small debt to the Church of England, and in some sense they have well repaid it. Our noblest hymns are dear alike to all sections of the Church. They show that deep down beneath all our differences lie great fundamental truths in which true Christian people are at one. Such hymns are what Dean Stanley would have called the homely facts which turn away the wrath 'kindled by an anathema, by an opinion, by an argument.' The hymns which Romanist and Protestant alike delight to sing are a step towards that true catholicity of spirit which, amid all our divergences, we delight to cultivate.

As Henry Ward Beecher puts it, 'There is almost no heresy in the hymn-book. In hymns and psalms we have a universal ritual. It is the theology of the heart that unites men. Our very childhood is embalmed in sacred tunes and hymns. Our early lives and the lives of our parents hang in the atmosphere of sacred song. The art of singing together is one that is for ever winding invisible threads about persons.'

England is a nation of hymn-singers. Mr. Stead says, 'The songs of the English-speaking people are for the most part hymns. For the immense majority of our people to-day the minstrelsy is that of the hymn-book. And this is as true of our race beyond the sea as it is of our race at home. Surely those hymns which have most helped the greatest and best of our race are those which bear, as it were, the hallmark of heaven.'

A guide to the development of the Church's song and to some of its national divisions may be found by studying the names and numbers that follow.

THE PSALMS: Venite, 982; Jubilate, 985; Cantate, 987; Deus Misereatur, 989.

THE GOSPEL HYMNS: Benedictus, 984; Magnificat, 986; Nunc Dimittis, 988.

LATIN HYMNS.

Ambrose, 902, 903; Te Deum, 983, 30; Veni, Creator Spiritus, 228, 751; Veni, Sancte Spiritus, 237; Dies Irae, 844, 845.

St. Bernard of Clairvaux, St. Bernard of Cluny, Notker, Santeüil, St. Theodulph.

Translators: Cosin, Dryden, Chandler, Irons, Neale, Caswall, Oakeley, Ray Palmer, Williams, Winkworth.

THE GREEK CHURCH.

St. John of Damascus, 178; Anatolius, 915; St. Joseph the Hymnographer, 835. *Translator:* Neale.

GERMAN HYMNS.

Luther, Weisse, P. Herbert, Stegmann, Löwenstern, Rinkart, Gerhardt, Scheffler, Richter, Neumark, Schütz, Dessler, E. Lange, Schmolck, Dober, Freylinghausen, J. Lange, Rothe, Zinzendorf, Gellert, Tersteegen, Spangenberg, Claudius, Bahnmaier, Spitta.

Translators: John Wesley, Carlyle, Winkworth, Cox, Alexander, Borthwick, Findlater, Foster and Miller, Massie, Pope, Campbell, P. Pusey.

FRENCH HYMNS: Bourignon, Monod. DANISH: Ingemann. SPANISH: Xavier and 429.

EARLIER ENGLISH HYMNS.

Old Version: Sternhold, Kethe, 14, 2.

New Version: Tate and Brady, 17, 20, 78, 131, 298, 510.

Milton, Crossman, More, Baxter, Ken, Addison, Watts, Doddridge, the Wesleys, Cowper, Newton, Cennick, Byrom, Toplady, Olivers, Hervey.

SCOTCH HYMN-WRITERS AND TRANSLATORS: Bonar, Borthwick, Bruce, Clephane, Cousin, Findlater, Small.

IRISH: Kelly, Denny, Potter, Mrs. Alexander.

WELSH: W. Williams.

AMERICAN: J. W. Alexander, Bliss, Bryant, Brooks, Coxe, Davies, Doane, Duffield, Duncan, Dwight, Gladden, Holmes, Hosmer, Lathbury, March, Miller, Ray Palmer, Rankin, Sears, Whittier, Wolcott.

THE STORY OF THE HYMNS AND THEIR WRITERS

(*The number in parentheses which follows the name of the writer of a hymn indicates the hymn under which a biographical sketch of that writer will be found.*)

Hymn 1. O for a thousand tongues to sing.

Charles Wesley.

Hymns and Sacred Poems, 1740; *Poetical Works of J. and C. Wesley*, vol. i. 299, headed, 'For the Anniversary Day of One's Conversion.' Eighteen verses. It begins—

Glory to God, and praise, and love
  Be ever, ever given,
By saints below and saints above,
  The Church in earth and heaven.

On this glad day the glorious Sun
  Of Righteousness arose;
On my benighted soul He shone,
  And fill'd it with repose.

The seventh verse is—

O for a thousand tongues to sing
  My dear Redeemer's praise!

Charles Wesley was converted on May 21, 1738, so that this hymn was probably written about May 21, 1739. The poet tells us nothing about the day, save that at Mrs. Claggett's he met Whitefield, Cennick, and other friends. It is said that in May, 1739, Charles Wesley spoke to Böhler about confessing Christ, and received the reply, 'Had I a thousand tongues, I would praise Him with them all.' The famous verse was thus suggested to one who never failed to make use of good material.

George Whitefield, on April 14, 1739, after receiving letters from some of his Bristol converts, exclaims, 'O that I had a thousand tongues with which to praise my God.'

Mentzer's hymn—

> O dass ich tausend Zungen hätte,

had been published in 1704, and may have suggested Böhler's phrase. It takes quite a different line from Charles Wesley's hymn.

R. Conyers introduced the hymn into his *Psalms and Hymns*, 1767. In Wesley's *Hymns and Spiritual Songs*, 1753, it is No. 44, and is headed 'Invitation of Sinners to Christ.' Its premier place in the Wesleyan hymn-book since 1780 has given it a hold on universal Methodism such as scarcely any other hymn possesses. It is also the first hymn in *The Methodist Hymnal* (1905) of America. The Rev. E. Theodore Carrier describes it as 'A Church bell calling to Worship.' The sentiment of the first verse is earlier than Böhler.

> And if a thousand tongues were mine,
> O dearest Lord, they should be Thine;
> And scanty would the offering be,
> So richly hast Thou lovèd me.

Charles Wesley was born at Epworth on December 8, 1707, and died in Marylebone, March 29, 1788. He was educated at Westminster School and Christ Church, Oxford. Mr. Garret Wesley offered to adopt him, and he had what his brother John used to call 'a fair escape' from being drawn into the world of rank and fashion. He was the first Oxford Methodist, and went to Georgia as secretary to General Oglethorpe. He was 'converted' on Whit Sunday, 1738, and John Wesley on the following Wednesday. The first effort of his muse which is preserved was addressed to his sister Martha before her marriage. His conversion unlocked his soul, and for half a century he was the poet of the Methodist revival. John Wesley said truly in the obituary of his brother, which was read at the Conference of 1788, 'His least praise was his talent for poetry.' He was a restless evangelist, a glorious preacher, a brave soldier of Christ. It is, however, as the 'Sweet Singer' of Methodism that he will always be remembered. Poetry was for him a sixth sense. Every experience of his own inner life, every phase in the history of the Evangelical Revival, every Christian festival, every national event, furnished him with opportunities for song. He wrote about 6,500 hymns, and only death put a period to his music. His most touching and tender note is his swan-song on his death-bed (821).

At Bristol on Saturday, April 25, 1741, Charles Wesley says, 'Our thanksgiving-notes multiply more and more. One wrote thus: "There was not a word came out of your mouth last night but I could apply it to my own soul, and witness it the doctrine of Christ. I know that Christ is a whole Saviour. I know the blood of Christ has washed away all my sins. I am sure the Lord will make me perfect in love before I go hence, and am no more seen.

O for a thousand tongues to sing
  My dear Redeemer's praise!'

Mr. Stead says, 'The first man whom this hymn helped was Charles Wesley himself. Given the first place in the Methodist hymn-book, it may be said to strike the key-note of the whole of Methodism, that multitudinous chorus, whose voices, like the sound of many waters, encompassed the world.'

Mortimer Collins writes, 'Wesley's hymns are as much in earnest as Dibdin's sea-songs. I suspect Charles Wesley the poet did as much as John Wesley the orator for the permanence of Methodism. The magnetism of personal influence passes away; but the burning life of that wondrous psalmody, sung Sunday after Sunday by congregations full of faith, is imperishable.'

Southey says of the Wesley hymns, 'Perhaps no poems have ever been so devoutly committed to memory as these, nor quoted so often upon a death-bed. The manner in which they were sung tended to impress them strongly on the mind; the tune was made wholly subservient to the words, not the words to the tune.'

Isaac Taylor wrote, 'There is no principal element of Christianity, as professed by Protestant churches; there is no moral or ethical sentiment peculiarly characteristic of the gospel; no height or depth of feeling proper to the spiritual life, that does not find itself emphatically and pointedly and clearly conveyed in some stanzas of Charles Wesley's hymns.'

Earl Selborne regarded Charles Wesley as 'more subjective and meditative than Watts and his school; there is a didactic turn even in his most objective pieces (as, for example, in his

Christmas and Easter hymns); most of his works are supplicatory, and his defects are connected with the same habit of mind. He is apt to repeat the same thoughts, and to lose force by redundancy—he runs sometimes even to a tedious length; his hymns are not always symmetrically constructed, or well balanced and finished off. But he has great truth, depth, and variety of feeling; his diction is manly, and always to the point; never florid, though sometimes passionate and not free from exaggeration; often vivid and picturesque.'

Canon Overton says, 'Regarded merely as literary compositions, many of Charles Wesley's hymns attain a very high standard of excellence. They will bear, and indeed require, the closest analysis, in order to discover their hidden beauties.' —*The Evangelical Revival*, Chap. VI.

Hymn 2. All people that on earth do dwell.

WILLIAM KETHE.

Appeared first in *Daye's Psalter*, 1560–1. In the *Anglo-Genevan Psalter* of 1561 twenty-five Psalm versions of Kethe's are given, including Psalm c. It is not in the English Psalter of 1562, but was added to the Appendix in 1564.

Ver. 1. 'Mirth,' in the Scottish Psalter of 1650, is taken from the common metre version of the psalm in the older English Psalters.

Ver. 2. Kethe wrote, 'We are His folcke,' or people. The printer turned it into 'flocke' by error, and it has kept its place.

Kethe is said to have been a Scotchman. He was an exile at Frankfurt 1555, at Geneva 1557, Rector of Childe, Okeford, near Blandford, in 1561; his connexion with that living ceased about 1593.

Dr. Julian says the 'Old Hundredth' first appeared in the enlarged edition of the French Genevan Psalter of 1551 as the tune to Psalm cxxxiv. The first half of the tune is a musical phrase found in various combinations, but the latter part and the form of the whole was by Louis Bourgeois, editor of the Psalter. Kethe's version was apparently written for this tune.

In *Merry Wives of Windsor* (Act ii. sc. 1) Mrs. Ford says, 'I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of Green Sleeves.' Bunyan makes 'our country birds' sing the last verse to Christiana before she goes down into the Valley of Humiliation.

Longfellow introduces Priscilla, in the 'Courtship of Miles Standish,' iii. 40—

Singing the Hundredth Psalm, that grand old Puritan anthem,
Music that Luther sang to the sacred words of the Psalmist. . . .
Open wide on her lap lay the well-worn psalm-book of Ainsworth,
Printed in Amsterdam, the words and the music together,
Rough-hewn, angular notes, like stones in the wall of a churchyard,
Darkened and overhung by the running vine of the verses.
Such was the book from whose pages she sang the old Puritan anthem.

Hymn 3. Before Jehovah's awful throne.

ISAAC WATTS, D.D. (1674–1748).

From *The Psalms of David imitated in the Language of the New Testament*, 1719.

Watts's version marks the passage from psalm-singing to hymn-singing. Nonconformists felt that in his two books they had 'such a provision for psalmody as to answer most occasions of the Christian's life.' The first two verses ran—

Sing to the Lord with joyful voice;
  Let ev'ry land His name adore;
The British isles shall send the noise
  Across the ocean to the shore.

Nations attend before His throne
  With solemn fear, with sacred joy;
Know that the Lord is God alone;
  He can create and He destroy.

In his Charlestown *Collection*, 1737, Wesley omitted ver. 1, and altered the first part of ver. 2 to the form now adopted—

Before Jehovah's awful throne,
  Ye nations, bow with sacred joy.

Watts's fourth verse is omitted—

We are His people, we His care,
  Our souls and all our mortal frame;
What lasting honours shall we rear,
  Almighty Maker, to Thy name?

Isaac Watts was born at Southampton, and was the eldest of the nine children of Enoch Watts, a Nonconformist schoolmaster, who twice suffered imprisonment for his religious convictions. The poet's grandfather, Thomas Watts, sailed with Blake, and blew up his ship during the Dutch War in 1656, perishing along with her. The boy was taught Greek, Latin, and Hebrew by Mr. Pinhorn, Rector of All Saints, Southampton, and head master of the Grammar School. In 1690 he entered the Nonconformist Academy at Stoke Newington, kept by Rev. Thomas Rowe, who was also pastor of the Independent Church at Girdlers' Hall. After about four years he returned home at the age of twenty, and spent two years in Southampton. Large part of his *Hymns and Spiritual Songs*, published 1707–9, was written during these two years, and sung from manuscript at the Independent chapel. 'Behold the glories of the Lamb' is said to have been his first effort. He complained to his father, one of the deacons at the meeting-house, of the jolting metre of the psalms sung and the dull hymns of William Barton, which long held the field because of the lack of good stuff, and was told somewhat sharply to produce something better. The result was seen next Sunday, when his first hymn was sung, with a little allusion to his reprover at the end—

Prepare new honours for His name,
  And songs before unknown.

He was asked to write another hymn for the following week. For two years he produced a new one each Sunday. He was the first to understand the nature of the want in public worship, and led the way in providing for it. For six years he was tutor to Sir John Hartopp's son at Stoke Newington. He preached his first sermon when he was twenty-four, and in 1698 became assistant, and in 1702 pastor, of the famous Mark Lane Chapel, which Sir John Hartopp and other noted persons attended. His health soon began to fail, and in 1712 he became the guest of Sir Thomas Abney. In the Abney family he remained for thirty-six years, first at Theobalds, in Herts, a hunting lodge of James I, and then for thirteen years at Stoke Newington. Once when Lady Huntingdon called on him, he said, 'Madam, you have come to see me on a very remarkable day. This day thirty years I came hither to the house of my good friend, Sir Thomas, intending to spend but a week under his hospitable roof, and I have extended my visit to thirty odd years.' 'Sir,' said Lady Abney, 'what you term a long thirty years' visit, I consider as the shortest visit my family ever received.'

His *Logic* was once a famous book, and his *Catechisms*, *Scripture History*, and other works, were used largely in the training of the young. He was buried in Bunhill Fields, and a monument was erected to him in Westminster Abbey. It is said that his income never exceeded £100 a year, of which he spent a third in charity.

Dr. Watts was not much above five feet in height, but Dr. Johnson says the 'gravity and propriety of his utterance made his discourses very efficacious.' He was a master 'in the art of pronunciation, and had wonderful flow of thoughts and promptitude of language. Johnson's praise halts when he approaches the hymns. 'His devotional poetry is, like that of others, unsatisfactory. The paucity of his topics enforces perpetual repetition, and the sanctity of the matter rejects the ornaments of figurative diction. It is sufficient for Watts to have done better than others what no man has done well.'

His *Horae Lyricae* appeared in 1706; *Hymns and Spiritual Songs*, 1707; *Divine and Moral Songs for the Use of Children*, prepared for Lady Abney's three little daughters, 1715; *Psalms of David*, 1719.

James Montgomery called him the inventor of hymns in our language. The extreme poverty of hymns at that time ensured his work marvellous popularity. He does not always rise to the height of his task, but he wrote for ordinary people. 'The metaphors are generally sunk to the level of vulgar capacities. If the verse appears so gentle and flowing as to incur the censure of feebleness, I may honestly affirm that it sometimes cost me labour to make it so. Some of the beauties of poesy are neglected, and some wilfully defaced, lest a more exalted turn of thought or language should darken or disturb the devotions of the weakest souls.'

'Few have left such a solid contribution to our best hymns as Isaac Watts, and no one has so deeply impressed himself on their structure.' His advance beyond his predecessors shows the service he rendered to sacred song. 'His faults are bombast and doggerel. Turgid epithets and tawdry ornaments were the fashion of the time; and they probably advertised his hymns in literary circles, as they did in a parallel case, that of the *New Version*.' His hymns have a unity and sense of proportion which were lacking in earlier hymns. This arose partly from the slow singing of the day, and 'the preacher's habit of condensing into a hymn, given out at the close, the substance or application of his sermon. Watts is the real founder of English hymnody. Josiah Conder says, 'He was the first who succeeded in overcoming the prejudice which opposed the introduction of hymns into our public worship.' Earl Selborne writes, 'It has been the fashion with some to disparage Watts, as if he had never risen above the level of his *Hymns for Little Children*. No doubt his taste is often faulty, and his style very unequal; but, looking to the good, and disregarding the large quantity of inferior matter, it is probable that more hymns which approach to a very high standard of excellence, and are at the same time suitable for congregational use, may be found in his works than in those of any other English writer. As long as pure nervous English, unaffected fervour, strong simplicity, and liquid yet manly sweetness are admitted to be characteristics of a good hymn, works such as these must command admiration.'

Dr. Watts's Psalms are paraphrases rather than translations. They sometimes lack restraining reverence, and are disfigured by turgid epithets and gaudy ornament, but they are often very noble, and light up the Psalms with gospel meaning. To use his own words, he makes David a Christian. Four thousand copies were sold in the first year of publication. His *Divine Songs for Children*, with a woodcut at the head of each hymn, gave the young their distinct place in worship.

Doddridge says, in his *Life of Colonel James Gardiner*, that the brave soldier used to repeat aloud or sing hymns as he rode on his military duties. He quotes a letter from the colonel in reference to Dr. Watts: 'How often, in singing some of his psalms, hymns, or lyrics on horseback, and elsewhere, has the evil spirit been made to flee

Whene'er my heart in tune is found,
Like David's harp of solemn sound!'

The version of Psalm cxxvi., 'When God revealed His gracious name,' greatly delighted him, and that of Psalm cxlvi., 'as well as several others of that excellent person's poetical composures.' So Doddridge describes them. He quotes a letter in which Colonel Gardiner says, 'I have been in pain these several years, lest that excellent person, that sweet singer in our Israel, should have been called to heaven before I had an opportunity of letting him know how much his works have been blessed to me, and, of course, of returning him my hearty thanks. I desire to bless God for the good news of his recovery, and entreat you to tell him, that although I cannot keep pace with him here in celebrating the high praises of our glorious Redeemer, which is the greatest grief of my heart, yet I am persuaded that when I join the glorious company above, where there will be no drawbacks, none will outsing me there, because I shall not find any that will be more indebted to the wonderful riches of divine grace than I.'

When Commodore Perry anchored off Japan in 1853–4, service was held on his flagship. The naval band struck up this hymn to the *Old Hundredth*, while thousands listened on the shore.

Dr. Dempster, of Garrett Biblical Institute, Ill., was on his way with his wife and two brother missionaries to South Africa. They were chased for three days by a pirate vessel, and when there seemed no hope of escape, all joined in singing this hymn and in prayer. The pirate ship changed her course, and left them in peace.

Hymn 4. O worship the King, all glorious above.

Sir Robert Grant.

Suggested by Kethe's version of Psalm civ. in the *Anglo-Genevan Psalter*, 1561, which begins—

My Soule praise the Lord,
  Speak good of His name.
O Lord our great God,
  How doest Thou appeare
So passing in glorie
  That great is Thy fame,
Honour and majestie
  In Thee shine most cleare.

Sir Robert's hymn appeared in Bickersteth's *Church Psalmody*, 1833.

Sir R. Grant, born in 1785, was the son of Mr. Charles Grant, an East India merchant, called to the English Bar, 1807; M.P. for Inverness, 1826; Governor of Bombay, 1834. He died at Dapoorie, in Western India, in 1838. Lord Glenelg published twelve of his brother's hymns and poems under the title *Sacred Poems*, 1839.

Hymn 5. Eternal Power, whose high abode.

ISAAC WATTS, D.D. (3).

The 'conclusion' to *Horae Lyricae*, 1706.

It appeared in Wesley's *Psalms and Hymns*, 1743. He altered 'length' in ver. 1 to 'lengths,' and changed 'Thy dazzling beauties while he sings' into 'Thee, while the first archangel sings.'

The second stanza was omitted—

> The lowest step above Thy seat
> Rises too high for Gabriel's feet;
> In vain the tall archangel tries
> To reach Thine height with wondering eyes.

Dr. Beaumont gave out the lines—

> Thee, while the first archangel sings,
> He hides his face behind his wings,

in Waltham Street Chapel, Hull, on Sunday morning, January 23, 1855. It was the Sunday-school anniversary, and after some inquiry as to the schools, he went into the pulpit and gave out the second verse of the hymn with solemn feeling. As the congregation sang the second line he fell down lifeless in the pulpit.

Hymn 6. Come, sound His praise abroad.

ISAAC WATTS, D.D. (3).

Psalm xcv. from *The Psalms of David*, 1719.

It is headed 'A Psalm before Sermon,' and closes with two other verses—

> But if your ears refuse
> The language of His grace,
> And hearts grow hard, like stubborn Jews,
> That unbelieving race;
>
> The Lord, in vengeance drest,
> Will lift His hand and swear,
> 'You that despise My promis'd rest
> Shall have no portion there.'

Hymn 7. Praise, Lord, for Thee in Zion waits.

HENRY FRANCIS LYTE.

Psalm lxv. from *The Spirit of the Psalms*, which he wrote for his own church in 1834, and enlarged in 1836. He 'endeavoured to give the spirit of each Psalm in such a compass as the public taste would tolerate, and to furnish sometimes, when the length of the original would admit of it, an almost literal translation; sometimes a kind of spiritual paraphrase, at others even a brief commentary on the whole psalm.'

Mr. Lyte, son of Captain Thomas Lyte, was born at Ednam, near Kelso, in 1793, and graduated at Trinity College, Dublin, where he three times gained the prize for the English Poem. His first curacy was near Wexford, but in 1817 he moved to Marazion, Cornwall. There the death of a neighbouring clergyman in 1818 led him to look at life with new eyes. His friend had not found peace in Christ. He and Lyte, who were not yet awake to spiritual realities, searched the Bible together, and learnt the way of salvation. Lyte says, 'He died happy, under the belief that though he had deeply erred, there was *One* whose death and sufferings would atone for his delinquencies, and be accepted for all that he had incurred. I began to study my Bible, and preach in another manner than I had previously done.' In 1823 he became Perpetual Curate of Lower Brixham, a little Devonshire fishing-port on the shores of Torbay, where William III landed in 1688.

Mr. Lyte lived first at Burton House, where he planted two saplings he had brought from Napoleon's grave at St. Helena. These trees seem to have died down. Shortly after his accession William IV visited Brixham. The stone on which William III had first set his foot was taken down to the pier, that His Majesty might step upon it. Mr. Lyte and his surpliced choir met the King, who made the clergyman a gift of Berry Head House, about half a mile from the town, originally the hospital for the garrison troops. It is covered by roses and creepers, and the sea comes to the very foot of the terraced gardens. It was here that 'Abide with me' was written. As he died at Nice on November 20, 1847, he murmured, 'Peace! joy!' and, pointing upwards, passed to his rest with a smile upon his face. He was buried at Nice.

In his last days at Brixham he wrote, 'I am meditating flight again to the South; the little faithful robin is every morning at my window, sweetly warning me that autumnal hours are at hand. The swallows are preparing for flight and inviting me to accompany them; and yet, alas! while I talk of flying, I am just able to crawl, and ask myself whether I shall be able to leave England at all.'

Hymn 8. Earth, with all thy thousand voices.

EDWARD CHURTON, D.D. (1800–74).

Psalm lxvi. from the *Cleveland Psalter: The Book of Psalms in English Verse*, 1854, in which were included pieces from Miles Smyth's version of the seventeenth century.

Dr. Churton was the son of Archdeacon Ralph Churton, and was educated at Charterhouse, where he became one of the masters. He was the first head master of Hackney Church of England School, Rector of Crayke, 1835, Prebendary in York Cathedral, and Archdeacon of Cleveland. He was a well-known writer and poet.

Hymn 9. From all that dwell below the skies.

ISAAC WATTS, D.D. (3).

Psalm cxvii. from The *Psalms of David*, 1719. Unaltered.

Hymn 10. Praise the Lord! ye heavens, adore Him.

Psalm cxlviii. Given in a four-page sheet, *Hymns of Praise*, for Foundling apprentices attending divine service to render thanks, pasted at the end of the 1796 musical edition of *Psalms, Hymns, and Anthems of the Foundling Hospital, London*, and at the end of the editions of words only, published in 1801. It is headed 'Hymn from Psalm 148, Haydn.' The authorship is not known.

Hymn 11. Meet and right it is to sing.

CHARLES WESLEY (1).

Hymns for the Watchnight, No. 8; *Hymns and Sacred Poems*, 1749; *Works*, v. 279. It is a paraphrase of the words in the Communion Service, 'It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto Thee, O Lord, Holy Father, Almighty, Everlasting God,' &c.

Toplady's last hymn, published in 1776, is a paraphrase of the same words—

Very meet and right it is
  Thy wondrous love to sing:
Shout the blood and righteousness
  Of heaven's incarnate King.
For what He hath kindly done,
  And endured, to set us free,
Father, Holy Ghost, and Son,
  Be equal praise to Thee.

Hymn 12. O heavenly King, look down from above.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 177. 'A Thanksgiving.'

A delightful expression of Charles Wesley's happy religion.

Hymn 13. Praise, my soul, the King of heaven.

HENRY F. LYTE (7).

In *The Spirit of the Psalms*, 1834. Psalm ciii. The fourth verse is omitted—

Frail as summer's flower we flourish;
  Blows the wind, and it is gone;
But while mortals rise and perish,
  God endures unchanging on.
      Praise Him, Praise Him,
  Praise the High Eternal One.

Hymn 14. O God, my strength and fortitude.

THOMAS STERNHOLD.

Psalm xviii. Old Version. It has forty-nine stanzas.

Sternhold (died 1549) seems to have been a Gloucestershire man, who studied at Oxford, and was Groom of the Robes to Henry VIII, who left him a bequest of a hundred marks. He served in the same capacity under Edward VI. Sternhold wrote his psalms for his own 'godly solace,' but the young king overheard them, and they were repeated in his presence. Musical notes were set to them in the hope that the courtiers would sing them instead of their amorous and obscene songs. His forty versions are nearly all in C.M., with two rhymes only, like the ballad of Chevy Chace. He wished to make sacred ballads for the people. The early and lasting success of the Version is due to this use of a few simple metres. It became so popular that it even displaced the *Te Deum* and other Canticles from the Church Service.

His first edition, undated, contains nineteen psalms, and is in the British Museum. 'Certayne Psalmes, chose out of the Psalter of Dauid, and drawe into Englishe metre by Thomas Sternhold, grome of ye Kynge's Maiestie's roobes.' An edition of 1560 describes the version as 'very mete to be used of all sorts of people privately for their godlye solace and comfort: laying aparte all ungodlye songes and ballades, which tende only to the nourishing of vice and corrupting of youth.' Just before his death he published versions of thirty-seven Psalms dedicated to King Edward. The dedication says, 'Albeit I cannot give to your Majesty great loaves, or bring into the Lord's barn great handfuls, I am bold to present unto your Majesty a few crumbs which I have picked up from under the Lord's board.' John Hopkins added seven versions in the edition of 1551. Rochester poked much fun at the parish clerk, who was singing from the Old Version as Charles II passed by—

Sternhold and Hopkins had great qualms,
When they translated David's psalms,
  To make the heart right glad:
But had it been King David's fate
To hear thee sing and them translate,
  By —— 'twould set him mad.

Thomas Fuller says Sternhold and Hopkins were 'men whose piety was better than their poetry, and they had drunk more of Jordan than of Helicon.' Jewel describes the effect produced in Queen Elizabeth's time by congregations of 6,000 persons, young and old, singing the Old Version psalms after the preaching at St. Paul's Cross.

One verse may show the oddities of the version—

Why dost withdraw Thy hand aback
  And hide it in Thy lap?
Come, pluck it out, and be not slack
  To give Thy foes a rap.

But this one hymn is enough to secure immortality for Sternhold. The elder Scaliger said he would rather have written the verse 'On cherub and on cherubim,' than any of his own learned works.

Samuel Wesley 'allowed the novel way of parochial singing' at Epworth, and spent a good deal of pains in drilling his people so that 'they did sing well after it had cost a pretty deal to teach them.' The Epworth people preferred the Old Version to the new one, having 'a strange genius at understanding nonsense.' That is Samuel Wesley's caustic fling at Sternhold and Hopkins.

Hymn 15. Father of me, and all mankind.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xi. 200. Luke xi. 2–4, The Lord's Prayer.

The original of ver. 4, line 2, is 'That finishes our sin.'

Hymn 16. Glory be to God on high, God whose glory fills the sky.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 115.

Paraphrase of the 'Gloria in Excelsis' in the Communion Service. Ver. 7 reads, 'With Thy glorious Sire art one!'

The 'Gloria in excelsis' is an expansion of the angels' song (Luke ii. 14), and is found in the *Codex Alexandrinus* in the British Museum, which belongs to the close of the fifth century. It is there headed 'A Morning Hymn.' The Latin form is found in an eighth-century MS. in the British Museum. The form in the English Communion Service is a translation from the Latin text.

Hymn 17. Through all the changing scenes of life.

TATE and BRADY.

Psalm xxxiv.

Nahum Tate (1652–1715) was the son of an Irish clergyman, Faithful Teate, who was the author of some religious verse.

The son was born in Dublin, and wrote, under Dryden's supervision, the second part of *Absalom and Achitophel*, except about two hundred lines. He became Poet Laureate in 1692; historiographer-royal, 1702. He is said to have been intemperate and improvident. He died in London. He defended the style of the New Version against Beveridge's attack.

Nicholas Brady (1659–1726) was born at Bandon, educated at Westminster, Christ Church, Oxford, and Trinity College, Dublin. He was an adherent of William III, and in the Irish war thrice saved his native town from being burned. He came to London with a petition from Bandon, and was appointed Chaplain to the King. He became popular as a preacher in London, was presented to the living of St. Catherine Cree; he was incumbent of Richmond, Surrey (1696–1726), where he kept a school. He was Rector of Stratford-on-Avon 1702–5; of Clapham 1705–6. In 1696 he and Nahum Tate published *A New Version of the Psalms of David, fitted to the Tunes used in Churches.* It was dedicated to William III. The King gave permission for it to be used in such churches 'as shall think fit to receive them.' There was strong dissatisfaction with Sternhold and Hopkins, and this helped the New Version to win popularity, though William Beveridge, who became Bishop of St. Asaph in 1704, made a strong protest against it as 'fine and modish,' 'flourished with wit and fancy,' 'gay and fashionable,' and spoke of the distraction caused by two versions. 'In time,' he said, 'we might have one Secundum usum London, another Secundum usum Richmond, another Secundum usum Sarum.' But despite all criticism it won its way to favour, and some of its sweet and simple versions will always have a place of honour in our hymn-books. Psalm xxxiv. is one of the most successful versions. It is impossible to distinguish between the work of Tate and Brady in the New Version.

Hymn 18. Meet and right it is to praise.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 16.

The second verse begins 'Least of all Thy *mercies*, we,' with an allusion to George Herbert's motto, 'Less than the least of all God's mercies'; but as this might mean that God's salvation was the least of His mercies, the word was altered to 'creatures.'

The Rev. Henry Moore says: 'Numberless examples might be given of the genius and taste of the Rev. Charles Wesley. But, however unfashionable it may appear, I cannot but give the palm to his "Family Hymn-book." Such accumulated strength and beauty of expression, in presenting the daily wants, pains, trials, and embarrassments of a family to the God of the families of the whole earth, surely never before was presented to the suffering children of men. It seems as if he had, after he became a domestic man, noted every want that flesh is heir to within that circle, and that his one desire was to elevate and direct the subjects of the curse to that only remedy which turns all into blessing. We expect a man of real genius to be great where the subject is inspiring; but to be great in the privacies of common life, to be a true poet (while the man of God equally appears) in those littlenesses, so called, of daily occurrence, shows an elevation and spirituality of mind that has been rarely, if ever, equalled. A shrewd judge of human nature has said that no man ever appeared great in the eyes of his valet. Charles Wesley was as great in the eyes of the retired partners of his domestic joys and sorrows, as in the schools of philosophy and the arts, or the dangers and toils of the field in which he entreated sinners to be reconciled unto God.'—*Life of Wesley*, ii. 371.

Thomas Jackson (*Life of C. Wesley*, ii. 237) says, 'No person of a pure mind can read this volume without loving its author. In admiration of the man, the poet is forgotten. The affectionate husband, the yearning father, the warm-hearted friend, the meek, submissive, praying, trusting, grateful Christian, is here seen in all his loveliness and glory; though nothing could be further from his thoughts than an exhibition of himself. His only design in publishing the workings of his own heart was to assist Christian families, in all the affairs of life, devoutly to recognize the providence and grace of God.'

Hymn 19. Now thank we all our God.

MARTIN RINKART; translated by MISS WINKWORTH.

'Nun danket alle Gott,' based on Ecclus. i. 22–24, and the third verse of the 'Gloria Patri,' appeared, with its music, in Crüger's *Praxis*, 1648, and probably in *Jesu Hertz-Büchlein*, 1636. Miss Winkworth's translation is from her *Lyra Germanica*, 2nd Series, 1858.

Rinkart, born in 1586, was the son of a cooper at Eilenburg, in Saxony. He became a foundation scholar and chorister of St. Thomas's School at Leipzig, and a student of theology in the university. In 1610 he was made a master in the Eisleben Gymnasium, and cantor of St. Nicholas Church. He became a pastor in 1611, and in 1617 was appointed Archidiaconus at Eilenburg. A tablet was placed there in 1886 on the house in which he lived. The town was walled, and during the Thirty Years' War fugitives flocked into it for shelter, bringing famine and pestilence with them. Rinkart was for some time the only pastor in the place, and during the great pestilence of 1637 often had to read the funeral service over forty or fifty bodies. In all he buried about 4,480. At last the refugees had to be thrown into trenches without service. The mortality reached 8,000. Rinkart's wife was one of the victims. Famine followed, and his utmost help was called for by his starving people. He twice saved the town from the Swedes.

Though he had laid his native place under such obligation, he was much harassed by the people, and when peace came, in October, 1648, he was worn out by the long strain, and died next year. He wrote a cycle of seven dramas on the Reformation, suggested by the centenary in 1617. His hymns are marked by 'a true patriotism, a childlike devotion to God, and a firm confidence in God's mercy, and His promised help and grace.' His hymn has become the German Te Deum for national festivals and special thanksgivings. It was sung on August 14, 1880, at the festival for the completion of Cologne Cathedral, and when the Emperor William laid the foundation-stone of the new Reichstag building in Berlin. It was sung also at St. Paul's Cathedral when peace was declared after the Boer War.

Miss Catherine Winkworth was born in London in 1829, and spent most of her life in the neighbourhood of Manchester, until she removed with her family to Clifton. She died suddenly of heart disease at Monnetier, in Savoy, in 1878. She took an active part in educational and other work for the benefit of women. Her *Lyra Germanica*, 1st Series, was published in 1855; 2nd Series, containing 244 translations, in 1858; *The Chorale Book for England*, containing translations from the German, in 1863; and her *Christian Singers of Germany*, 1869. Dr. Martineau said her translations had 'not quite the fire of ohn Wesley's versions of Moravian hymns, or the wonderful fusion and reproduction of thought which may be found in Coleridge. But if less flowing, they are more conscientious than either, and obtain a result as poetical as severe exactitude admits, being only a little short of "native music."' Miss Winkworth was 'familiar with the pretensions of non-Christian schools, well able to test them, and undiverted by them from her first love.'

Bishop Percival, then Principal of Clifton College, wrote after her death, 'She was a woman of remarkable intellectual and social gifts, and very unusual attainments; but what specially distinguished her was her combination of rare ability and great knowledge with a certain tender and sympathetic refinement which constitutes the special charm of the true womanly character.' Her *Lyra Germanica* is 'one of the great devotional works of the nineteenth century.'

Hymn 20. O render thanks to God above.

TATE and BRADY (17).

Psalm cvi., New Version. In the original the last line reads, 'Sing loud Amens; praise ye the Lord.'

Hymn 21. Let us with a gladsome mind.

JOHN MILTON.

Psalm cxxxvi.

Milton was born in Bread Street, London, December 9, 1608. This paraphrase, and that of Psalm cxiv., were written when Milton was a boy of fifteen attending St. Paul's School. It appeared in his *Poems in English and Latin*, 1645, in twenty-four stanzas of two lines, with this refrain—

For His mercies aye endure,
Ever faithful, ever sure.

Dr. Johnson thought Milton's versions of these two psalms 'worthy of the public eye; but they raise no great expectations: they would in any numerous school have obtained praise, but not excited wonder.' Aubrey tells us Milton was a poet at ten years old. It was at daybreak on the Christmas morning of 1626 that he conceived his great hymn on the Nativity. After five years' retirement in his father's house at Horton, Milton visited Italy in 1638. He returned to England in 1639, having always 'borne this thought with him, that though he could escape the eyes of men, he could not flee from the presence of God.' He was soon embarked on 'a troubled sea of noises and hoarse disputes.' He took a leading part in the controversies of that stormy time. In 1649 he became Secretary for Foreign Tongues under the Commonwealth. *Paradise Lost* was finished in 1665. All that he and his widow received for it was about £15. Milton, like John Wesley, went to bed at nine, and rose at four in summer and five in winter. He had a chapter read from the Hebrew Bible, and studied till twelve. Then he took an hour for exercise, dined, played on the organ, and sang. He studied again till six, entertained visitors till eight, and after a light supper, with a pipe and a glass of water, went to bed. He died on November 8, 1674, and was buried in the chancel oı St. Giles, Cripplegate. He is the greatest poet of Christian themes England has produced.

Hymn 22. God reveals His presence.

GERHARD TERSTEEGEN; translated by F. W. FOSTER and J. MILLER.

'Gott ist gegenwärtig' is, in Tersteegen's *Geistliches Blumengärtlein*, 1729, entitled 'Remembrance of the glorious and delightful presence of God.' The translation of Tersteegen's verses, 1, 2, 4, 7, 8, by F. W. Foster and J. Miller is in the *Moravian Hymn-book*, 1789.

William Mercer, in his *Church Psalter and Hymn-book*, 1854, omitted ver. 4 of Foster and Miller's translation, retained thirteen lines, slightly altered five, and rewrote the rest, 'with little regard to the German.'

Tersteegen was born at Mörs, in Rhenish Prussia, in 1697. He was intended for the ministry, but his father died in 1703, and his mother was not able to meet the cost of his university training. He became a weaver of silk ribbons. After five years of religious conflict, he was able to rest in the atonement of Christ, and on the day before Good Friday, 1724, wrote out a covenant with God, which he signed with his own blood. He had ceased to take the Communion with the Reformed Church, as he did not feel able to share in that service with people of openly irreligious life. He soon became a teacher among the 'Stillen im Lande,' and in 1728 gave up his business to translate the works of Mystic writers and to spread the teaching of the Mystics. He travelled over Prussia, and visited Holland every year to promote the spread of spiritual religion. He died in 1769.

'Gott ist gegenwärtig' is the most popular of his hymns, and is 'a poetical reflex of his inner nature, a beautiful expression of the characteristics of his peculiar vein of mystical piety.' Wesley's translation is Hymn 653.

The translation as it appeared in *A Collection of Hymns for the Use of the Protestant Church of the United Brethren*, edited by J. Swertner, will show what changes were made by W. Mercer.

God reveals His presence,
Let us now adore Him,
And with awe appear before Him;
God is in His temple,
All in us keep silence,
And before Him bow with rev'rence:
Him alone,
God we own;
He's our Lord and Saviour;
Praise His name for ever.

God reveals His presence,
Whom th' angelic legions
Serve with awe in heav'nly regions:
Holy, holy, holy!
Sing the hosts of heaven;
Praise to God be ever given:
Condescend
To attend
Graciously, O Jesus!
To our songs and praises.

O majestic Being!
Were but soul and body
Thee to serve at all times ready.
Might we, like the angels,
Who behold Thy glory,
Deep abasèd sink before Thee,
And through grace
Be always,
In our whole demeanour,
To Thy praise and honour.

Grant us resignation,
And hearts 'fore Thee bowèd,
With Thy peace divine endowèd:
As a tender flower
Opens and inclineth
To the cheering sun which shineth:
So may we
Be from Thee
Rays of grace deriving,
And thereby be thriving.

Lord, come dwell within us,
Whilst on earth we tarry;
Make us Thy blest sanctuary.
O vouchsafe Thy presence;
Draw unto us nearer,
And reveal Thyself still clearer;
Us direct,
And protect;
Thus we in all places
Shall show forth Thy praises.

Frederick William Foster was born at Bradford in 1760, educated at Fulneck, became a Moravian pastor, and in 1818 a bishop. He died in 1835, at Ockbrook, near Derby. He compiled the *Moravian Hymn-book*, in which his translations and original hymns appeared.

John Miller (or Muller) was a Moravian minister at Dublin, Gracehill, Fulneck, Pudsey, and Cootehill, from 1768 to 1810. He wrote some original hymns and various translations in concert with F. W. Foster.

William Mercer (1811–73), born at Barnard Castle, graduated at Trinity College, Cambridge, became Incumbent of St. George's, Sheffield, in 1840. Mr. Mercer's collection won much popularity. Montgomery was a member of his congregation, and assisted him in its preparation. In 1864 its annual sale is said to have been 100,000, and it was used in fifty-three London churches.

Hymn 23. Lord of all being, throned afar.

OLIVER WENDELL HOLMES, M.D., LL.D.

'God's Omnipresence,' dated 1848; appeared in the last page of *The Professor at the Breakfast Table*, 1860, as 'a Sun-day hymn.'

It is prefaced by these sentences—

'And so my year's record is finished. The Professor has talked less than his predecessor (*The Autocrat of the Breakfast Table*), but he has heard and seen more. Thanks to all those friends who from time to time have sent their messages of kindly recognition and fellow-feeling. Peace to all such as may have been vexed in spirit by any utterance the pages have repeated. They will doubtless forget for the moment the difference in the lines of truth we look at through our human prisms, and join in singing (inwardly) this hymn to the source of the light we all need to lead us, and the warmth which alone can make us all brothers.'

Oliver Wendell Holmes, son of Rev. Abiel Holmes, Congregational minister at Cambridge (U.S.A.), was born in 1809. He graduated at Harvard in 1829, and studied medicine in Europe and at Harvard, where he became Professor of Anatomy in 1847. He published his first poem in 1830. *The Autocrat of the Breakfast Table* appeared in the *Atlantic Monthly* for 1857. His genial humour, his fun and fancy, make all he wrote delightful. He was one of the best known and best loved men of his day on both sides of the Atlantic. He died at Boston, October 7, 1894.

When Henry Drummond visited Boston in 1894, he called on Oliver Wendell Holmes. 'He is eighty-four, but the chirpiest old man I ever saw: talked straight on for an hour and a quarter, and then apologized that no one that day had previously called to "run off the electricity." He says he usually gets ladies to call first, and "go into the water like horses to take the electricity off the electric eels before the men cross."'

Hymn 24. For the beauty of the earth.

FOLLIOTT SANDFORD PIERPOINT, M.A.

Contributed to Orby Shipley's *Lyra Eucharistica*, 1864, in eight stanzas of eight lines, to be sung at the celebration of Holy Communion. This form is not much used, but in the four or five stanza form it is extensively in use for flower services and children's services.

Mr. Pierpoint was born at Bath in 1835, and educated at Queens' College, Cambridge, where he gained honours in classics. He published in 1878 *Songs of Love*, *The Chalice of Nature*, and *Lyra Jesu*.

Hymn 25. Raise the psalm: let earth adoring.

EDWARD CHURTON, D.D. (8).

A version of Psalm xcvi. From *The Cleveland Psalter*, 1854, where it was in thirteen stanzas of four lines, with the refrain 'Hallelujah, Amen.' Dr. Kennedy published verses 1, 2, 8–13 as two stanzas of sixteen lines each in 1863. The Wesleyan hymn-book, 1875, adopted these, making four verses of eight lines, and omitting the refrain.

Hymn 26. Praise the Lord! who reigns above.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Select Psalms*, Psalm cl.; *Works*, viii. 262. A spirited version of the great orchestral psalm.

Hymn 27. The strain upraise of joy and praise, Hallelujah.

NOTKER; translated by JOHN MASON NEALE.

'Cantemus cuncti melodum nunc, Alleluia' is described in a MS. of 1507 as 'Another joyful sequence of Blessed Notker's for the Epiphany of Christ, with the title, "The troubled Virgin." It is sung especially in the octave of the Epiphany.' The title may refer 'to Matt. ii. 3, Jerusalem being termed the *Virgin* daughter of Sion; the troubling there mentioned occurring at the season of the Epiphany.' Dr. Neale himself attributes the sequence to Godescalcus, but this seems to be a mistake. Dr. Neale's translation appeared in his *Hymnal Noted*, 1854. He greatly regretted that Troyte's chant was substituted for 'the noble melody of the Alleluiatic Sequence.' Every word had been fitted to that melody; and, though he admits that it could not be learned in an hour or two, yet he had heard it thoroughly well sung and most heartily enjoyed by a school choir.

Notker Balbulus, as he was called from his slight stutter, was born in Switzerland about 840. He entered the school of the Benedictine Abbey of St. Gall at an early age, became one of the brethren, and gave himself to scholastic and literary work. He died at St. Gall, April 6, 912. He was a favourite of the Emperor Charles the Fat, and was practically the inventor of the Sequence, which he began to write about 862. As a youth he found great difficulty in remembering the musical notes or neumes set to the final A of the Alleluia in the Gradual between the Epistle and the Gospel. It was the custom in the Middle Ages to sing the anthem between the Gospel and the Epistle. On festal days two of the chief choristers put on silken hoods and ascended the rostrum. When the anthem was over they sang the Alleluia. The choir took it up, and made a musical jubilation on a certain number of notes to the final A, called neumes. These had no words, and were named sequences, as following the Alleluia. When Jumièges was destroyed by the Normans in 851, a monk came to St. Gall with his Antiphonary, in which Notker found words set as mnemonics to these troublesome notes. This led him to write something more worthy for the musical sequences sung at the various festivals. The Notkerian Proses were the result. At first they were unrhymed, but were afterwards put in rhyme and increased gradually in beauty and popularity.

Dr. Neale, the son of the Rev. Cornelius Neale, Senior Wrangler and Fellow of St. John's College, Cambridge, was born in Conduit Street, London, in 1818. His mother was the daughter of John Mason Good, an accomplished physician and literary man (see 332). His father died when he was five. He owed more than he could ever express to his mother's care and training. In 1836 he gained a scholarship at Trinity College, Cambridge, but his antipathy to mathematics, somewhat strange in a senior wrangler's son, stood in his way, so that he had to content himself with an ordinary degree. He married, in 1842, Miss S. N. Webster, daughter of an evangelical clergyman, and next year was presented to the incumbency of Crawley, in Sussex. His lungs, however, were affected, and he had to go to Madeira, so that he was never instituted to the living. In 1846 Lord de la Warr made him Warden of Sackville College, East Grinstead, and there he spent the remainder of his life, in a charge of an obscure almshouse, with a salary of £27. He founded a 'Sisterhood of St. Margaret's' at Rotherfield, which was moved to East Grinstead in 1856, and developed into a great institution which has brought help 'to thousands of the sick and suffering.' The work met much opposition, but gradually won public favour. Dr. Neale was able to lay the foundation of the new convent in July, 1865, and saw the building in progress before he died, 'in childlike faith and humility,' in 1866.

Dr. Neale began his *Commentary on the Psalms* while recruiting in Madeira. At Sackville College his *History of the*

Holy Eastern Church was written. He published *Hymns for Children* in 1842, and other hymns and poems. His chief claim to remembrance is his work as a translator. He was steeped in mediaeval Latin. He once went to Hursley Vicarage to assist the Bishop of Salisbury and Keble in preparing a Hymnal. Keble was called out of the room and detained for a little time. On his return Neale said, 'Why, Keble, I thought you told me that *The Christian Year* was entirely original?' 'Yes,' he answered, 'it certainly is.' Neale put before him the Latin of one of the hymns, 'Then how comes this?' Keble protested he had never seen the piece in all his life. After a few minutes Neale relieved him by owning that he had turned the hymn into Latin in his absence.

Neale's *Mediaeval Hymns and Sequences* appeared in 1851. He was the first to introduce the *Sequences*, sung between the Epistle and the Gospel, to English readers. He delighted in his task, and lavished his skill on preserving 'the exact measure and rhyme of the original, at whatever inconvenience and cramping.' His translations from Bernard of Cluny—'Jerusalem the Golden,' 'Brief life is here our portion,' 'For thee, O dear, dear country'—won enormous popularity.

His *Hymnal Noted* appeared in 1852, and a second part in 1854. Dr. Neale says some of the happiest hours of his life were spent in preparing the second part of this work. The Roman Catholics denounced him for softening down or ignoring the Roman doctrine of these hymns, but that only showed his good sense and knowledge of the constituency which he had in view.

In 1862, his *Hymns of the Eastern Church* rendered still greater service. These were the first 'English versions of any part of the treasures of Oriental Hymnology.' He speaks of the difficulties of his task. 'Though the superior brevity and terseness of the Latin hymns renders a translation which shall represent those qualities a work of great labour, yet still the versifier has the help of the same metre; his version may be line for line; and there is a great analogy between the collects and the hymns, most helpful to the translator. Above all, we have examples enough of former translations by which we may take pattern. But in attempting a Greek canon, from the fact of its being in prose (metrical hymns are unknown), one is all at sea. What measure shall we employ? Why this more than that? Might we attempt the rhythmical prose of the original, and design it to be chanted? Again, the great length of the canons renders them unsuitable for our churches as *wholes*. Is it better simply to form centos of the more beautiful passages? Or can separate odes, each necessarily imperfect, be employed as separate hymns?' How Dr. Neale triumphed over all difficulties every modern hymn-book shows. Archbishop Trench paid high tribute to the research which he had lavished in bringing out these unknown treasures and the skill with which his versions overcome the almost insuperable difficulties which many of them present to the translator. Neale was a discoverer and scientist to whom we owe an untold debt as 'the interpreter of the praise-literature of the early and mediaeval Church.'

Dr. Neale felt that he was working for the whole Church. He said in the preface to his *Hymns on the Joys and Glories of Paradise*, 1866, 'Any compiler of a future hymnal is perfectly welcome to make use of anything contained in this little book. And I am very glad to have this opportunity of saying how strongly I feel that a hymn, whether original or translated, ought, the moment it be published, to become the common property of Christendom, the author retaining no private right in it whatever. I suppose that no one ever sent forth a hymn without some faint hope that he might be casting his two mites into that treasury of the Church, into which the "many that were rich"—Ambrose and Hildebert, and Adam and Bernard of Cluny, and St. Bernard; yes, and Santeüil and Coffin—"cast in much." But having so cast it in, is not the claiming a vested interest in it something like "keeping back part of the price of the land"?'

Hymn 28. Holy, holy, holy, Lord God Almighty!

REGINALD HEBER, D.D.

For Trinity Sunday. It appeared in his posthumous hymns, 1827, but is found a year earlier in a Banbury *Supplement to Psalms and Hymns*. It is a paraphrase of Rev. iv. 8–11. This 'majestic anthem' is the flower of his hymns.

Bishop Welldon told Mr. Stead that in his judgement this was the finest hymn ever written, considering the abstract, difficult nature of its theme, its perfect spirituality, and the devotion and purity of its language. The late Poet Laureate Tennyson once told Bishop Welldon he thought so also.

Bishop Heber was born in 1783 at Malpas, Cheshire, in the beautiful 'Higher Rectory' overlooking the valley of the Dee. He became Rector of Hodnet, where his father was Lord of the Manor, in 1807, Prebendary of St. Asaph, 1812, Bishop of Calcutta, 1823. His poetical powers developed early. His Newdigate Prize Poem, 'Palestine,' was read, before it was sent in to the examiners, to Sir Walter Scott and some friends whom Heber's half-brother was entertaining at breakfast. Scott pointed out that Heber had overlooked the fact that no tools were used while the Temple was being erected. Heber at once retired, and added the famous lines—

> No hammers fell, no ponderous axes rung;
> Like some tall palm the mystic fabric sprung.
> Majestic silence!

In the spring of 1819, a fortnight after he composed his great missionary hymn, Heber wrote to a friend, 'I have been for some time engaged in arranging my hymns, which, now that I have got them together, I have some High Church scruples against using in public.' He had been stirred to this task by seeing the Olney Hymns, which he greatly admired. In 1821 he consulted Milman about his hymn-book, and secured his help. Then he approached the Bishop of London, Dr. Howley, asking permission to publish it. He urged that hymns were a powerful engine with Dissenters, were much enjoyed by the people, and as their use in church could not be suppressed, he pleaded that it was better to regulate it. He had even thought of using the Olney Hymns at Hodnet. The bishop criticized and advised the completion of the project, but the proposal was dropped for the time. Heber's fifty-seven hymns, however, were all written at Hodnet, and were sent to the *Christian Observer*, the organ of Evangelical Churchmen, edited by Zachary Macaulay, with the initials D. R., the last letters of his name. His widow published his book in 1827: *Hymns written and adapted to the Weekly Church Service of the Year*. It was the first attempt to supply hymns based avowedly on the Book of Common Prayer. Heber claimed that 'no fulsome or indecorous language has been knowingly adopted; no erotic address to Him whom no unclean lips can approach; no allegory, ill-understood, and worse applied.' An English critic says, 'The lyric spirit of Scott and Byron passed into our hymns in Heber's verse, imparting a fuller rhythm to the older measures.

They have not the scriptural strength of our best early hymns, nor the dogmatic force of the best Latin ones. But as pure and graceful devotional poetry, always true and reverent, they are an unfailing pleasure.' It is a unique thing to find all an author's hymns in common use and unaltered.

At Hodnet Heber proved himself a model clergyman, and was the friend of Milman, Gifford, Southey, and others. He wrote for the *Quarterly Review*, edited Jeremy Taylor's works, was Bampton Lecturer in 1815, Preacher at Lincoln's Inn, 1822. He had always felt drawn to India; and though he twice refused the bishopric of Calcutta, he felt so strongly that he had missed the path of duty that he wrote saying that he would accept the post, and hoped he was 'not enthusiastic in thinking that a clergyman is like a soldier or sailor, bound to go on any service, however remote or undesirable, where the course of his duty leads him.' His three years of episcopacy were crowded with toil. He ordained the first native minister. On April 2, 1826, he preached at Trichinopoly, and held a confirmation that evening. The next morning he confirmed eleven Tamil converts. He retired to his room in the house of Mr. Bird, Circuit Judge, wrote the date at the back of his confirmation address, and went into a large cold bath, where he had bathed the two preceding mornings. Half an hour later his servant, alarmed at his long absence, entered the room and found him dead.

Thackeray describes Heber, in his *George the Fourth*, as one of the good knights of the time; one of the best of English gentlemen. The charming poet, the happy possessor of all sorts of gifts and accomplishments—birth, wit, fame, high character, competence—he was the beloved parish priest in his own home of Hodnet, 'counselling his people in their troubles, advising them in their difficulties, comforting them in distress, kneeling often at their sick-beds at the hazard of his own life; exhorting, encouraging where there was need; where there was strife, the peacemaker; where there was want, the free giver.' He delighted to care for the invalid soldiers who were on the transport ship by which he sailed to Madras, and when a woman lost her little child, he was heard weeping and praying for her in his cabin. A friend said, 'I have never seen such tenderness, never such humble exercise of Christian love. Alas! how his spirit shames us all! I thank God that I have seen his tears, that I heard his prayers, his conversation with the afflicted mother, and his own private reflections upon it. It has made me love him more, and has given me a lesson of tenderness, in visiting the afflicted, that I trust will not be in vain.'

Hodnet is still a pretty, old-fashioned place, 'neither town nor village,' as Leyland called it. Its rambling street of timber or red sandstone houses has a quaint lock-up at one end and the churchyard at the other. The rectory, standing on high ground above the church, was built by Heber, though it has since been added to. The church of St. Luke originally belonged to Shrewsbury Abbey, and its chief interest is the monument to Bishop Heber, for which Southey wrote the inscription. It says, 'He performed his humblest as well as his highest duties cheerfully, with all his heart, with all his soul, with all his strength.' His widow died at Hodnet, and is buried in the churchyard. His half-brother by his father's first marriage, Richard Heber, one of the founders of the Athenaeum Club, who left eight houses full of books said to have cost £100,000, and to have numbered 147,000 volumes, was also buried in the churchyard in 1833. He was unmarried, and his property eventually passed to the bishop's eldest daughter, who married, in 1839, Algernon Percy, son of the Bishop of Carlisle.

Hymn 29. We give immortal praise.

Isaac Watts, D.D. (3).

Hymns and Spiritual Songs, 1709, 2nd edition. It is in Book 3, 'Prepared for the Holy Ordinance of the Lord's Supper,' and headed 'A song of praise to the Blessed Trinity. The first as the 148th Psalm.' 'I give' is changed to 'We give.'

Hymn 30. Infinite God, to Thee we raise.

Charles Wesley (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 224. The first five of fourteen verses on the *Te Deum*.

The Rev. F. W. Macdonald says, 'Amongst metrical versions there is none superior to Charles Wesley's; hardly any other, indeed, which has taken, or retains, hold on Christian congregations.'

Hymn 31. Father, live, by all things feared.

CHARLES WESLEY (1).

From *Hymns and Sacred Poems*, 1740, included in *Gloria Patri, &c.*, or *Hymns to the Trinity*, 1746; *Works*, iii. 345.

Hymn 32. Young men and maidens, raise.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 433. Ps. cxlviii. 12, 13.

Thomas Jackson says, 'It would perhaps be difficult to mention any uninspired book that, in the same compass, contains so much evangelical sentiment. The hymns are full of instruction, and yet thoroughly devotional in their character. There is nothing puerile in them, either with respect to thought or expression. The language is simple, yet terse, pure, and strong. The topics which they embrace are the truths and facts of Christianity, especially in their bearing upon spiritual religion. In the hands of a Christian mother, it would form a valuable help in the task of education.'—*Life of C. Wesley*, ii. 230.

Sometimes the poet strikes a sombre note, as in Hymn 66, headed 'Before, or in, their work':

> Let heathenish boys
> In their pastimes rejoice,
> And be foolishly happy at play;
> Overstocked if *they* are,
> We have nothing to spare,
> Not a moment to trifle away.

Hymn 33. Father, in whom we live.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 254.

'To the Trinity.'

Hymn 34. Hail! holy, holy, holy Lord!

CHARLES WESLEY (1).

Hymns on the Trinity, 1767; *Works*, vii. 280. Isa. vi. 3; Rev. iv. 8. After ver. 3, four lines are omitted—

Thine incommunicable right,
  Almighty God, receive,
Which angel-choirs and saints in light
  And saints embodied give.

The hymn in the original has three verses of eight lines.

Hymn 35. Jehovah, God the Father, bless.

CHARLES WESLEY (1).

Hymns on the Trinity, 1767; *Works*, vii. 276. Based on the priestly benediction, Num. vi. 24–26.

The last verse is omitted.

Hymn 36. O God, of good the unfathomed sea!

JOHANN SCHEFFLER (1624–77); translated by JOHN WESLEY.

'Du unvergleichlich's Gut,' *Heilige Seelenlust*, 2nd edition, 1668, Book v., headed 'She (the soul) contrasts the majesty of God with her nothingness.'

John Wesley's translation appeared in *Hymns and Sacred Poems*, 1739; *Poetical Works*, i. 141.

In ver. 5 the old reading is restored, which had been weakened into

Yes! self-sufficient as Thou art.

Ver. 4 is founded on the Apocrypha (Wisd. of Sol. xi. 20).

Scheffler was the son of a Polish noble who had been forced to leave his native country on account of his Lutheranism. He was born at Breslau, and graduated at Leyden as Ph.D. and M.D. In 1649 he was appointed court physician to Duke Sylvius Nimrod, of Württemberg-Ols. Scheffler had become acquainted in Holland with the writings of Jacob Böhme, and the rigid Lutheranism of the court was uncongenial. He withdrew from public worship, confession, and holy communion. Freitag, the court preacher, who ruled in ecclesiastical matters, refused permission to print his poems because of their mysticism.

Scheffler resigned his post in 1652 and returned to Breslau, where he became acquainted with the Jesuits and the writings of the Roman Catholic mystics. He joined the Romish Church, and took the name Angelus Silesius. He became a Roman of the Romanists, entered the order of St. Francis, was ordained priest, and closed his life in the monastery of St. Matthias in Breslau. During his last illness he used this prayer, 'Jesus and Christ, God and Man, Bridegroom and Brother, Peace and Joy, Sweetness and Pleasure, Refuge and Redemption, Heaven and Earth, Eternity and Time, Love and All, receive my soul.'

Scheffler began to write poetry early, and some of his verse was printed when he was sixteen. His *Heilige Seelenlust, oder geistliche Hirten-Lieder, der in ihren Jesum verliebten Psyche*, was published at Breslau in 1657, and contains hymns for the Christian year. The Lutherans welcomed these, and Zinzendorf included seventy-nine of them in his *Singe- und Bet-Büchlein*, 1727. His best hymns 'are perfect in style and rhythm, concise and profound. The mysticism is chastened and kept in bounds by deep reverence and by a true and fervent love to the Saviour.' He is much the finest of the post-Reformation Romanist hymn-writers.

Wesley wrote more than thirty translations from the German, French, and Spanish. They are somewhat free renderings, but they catch the fire and force of the original. Wesley's thoughts were turned in this direction by his intercourse with the Moravians, and although there is not much original poetry that we can confidently attribute to him, his perfect taste did much to guide his brother Charles.

In his sermon on *Knowing Christ after the Flesh*, dated 1789, Wesley says that when he met the Moravians, 'I translated many of their hymns for the use of our congregations. Indeed, as I durst not implicitly follow any man, I did not take all that lay before me, but selected those which I judged to be most Scriptural, and most suitable to sound experience.' He tried to avoid every *fondling* expression, especially the word *dear*. 'Yet I am not sure that I have taken sufficient care to pare off every improper word or expression.' The Rev. F. W. Macdonald says that Wesley's 'translations possessed the highest merit to which translation can attain. They are as living and as effective in their new as in their original form. They passed into the spiritual life of Methodism as readily, and with as gracious a power, as the hymns of Charles Wesley himself, and they keep their place to the present day among the most cherished hymns of Methodism the world over.'

Mr. Garrett Horder thinks John Wesley's 'translations have probably never been surpassed.' He considers him 'as great a translator as Charles is an original hymnist. For congregational use, they are probably the finest translations in the English language, whilst they have the high honour of having opened to us the rich treasures of sacred song which Germany possesses.'

Dean Furneaux says, 'Not only is Wesley entitled to the credit of being the first to reveal to Englishmen the rich treasures of German hymnody, but his translations are by far the finest for congregational use, being almost alone in reading like original English compositions.'

We see how Wesley turned to the Moravian hymns in the days of spiritual unrest that followed his work in Georgia. On Sunday, April 23, 1738, he tells us that he was beaten out of his last retreat 'by the concurring evidence of several living witnesses' to their own experience of instantaneous conversion. Böhler says he took four of his English brethren, and Wesley was thunderstruck at their narrations. After a short time he stood up and said, 'We will sing that hymn, "Hier legt mein Sinn sich vor dir nieder."' It was C. F. Richter's (1676–1711) hymn on Spiritual Conflict and Difficulty, of which Wesley had published a translation in his Charlestown *Psalms and Hymns*, 1737.

My soul before Thee prostrate lies;
To Thee, her Source, my spirit flies;
My wants I mourn, my chains I see:
Oh, let Thy presence set me free.

'During the singing of the Moravian version he often wiped his eyes. Immediately after he took me alone into his own room and declared that he was now satisfied of what I said of faith, and he would not question any more about it; that he was clearly convinced of the want of it.'

Hymn 37. God is a name my soul adores.

ISAAC WATTS, D.D. (3).

In *Horae Lyricae*, 1706. Headed 'The Creator and His Creatures.'

Hymn 38. O God, Thou bottomless abyss!

ERNST LANGE (1650–1727); translated by JOHN WESLEY (36).

'O Gott, du Tiefe sonder Grund,' first printed in Freylinghausen, 1714, was called by F. Schleiermacher 'a masterpiece of sacred poetry.'

Wesley's translation (*Works*, i. 143) appeared in his Charlestown *Psalms and Hymns*, 1737, in eight verses of twelve lines each, the tenth and twelfth lines of which have only six syllables. In ver. 2 the original reads, '*I* plunge me.'

Lange was born at Dantzig, where in 1691 he was appointed Judge, and in 1694 Senator. He joined the Mennonites and Pietists, and broke with the Lutheran clergy. Pestilence visited Dantzig in 1710, and next year he wrote sixty-one *Gott geheiligte Stunden*, as a thankoffering for deliverance in time of danger. The collection contained a hymn for each year of his life.

Hymn 39. Thine, Lord, is wisdom, Thine alone.

ERNST LANGE (38); translated by JOHN WESLEY (36).

Works, i. 145.

Part of the same hymn as 38. The lines in ver. 2—

Thy wakened wrath doth slowly move,
Thy willing mercy flies apace

are adopted from the New Version of Ps. ciii. 8. The original is *flows*.

'A pace' is the form in the Charlestown *Psalms and Hymns*.

Hymn 40. Glorious God, accept a heart.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 381.

'Favoured,' in ver. 4, is a happy substitute for 'favourite,' which Charles Wesley wrote. The last verse is the personal pleading of a penitent face to face with God.

Hymn 41. The Lord Jehovah reigns.

Isaac Watts, D.D. (3).

From *Hymns and Spiritual Songs*, 1709 (Book II. 169). It appeared in Wesley's *Psalms and Hymns*, 1738.

Mr. Taylor, in his *Apostles of Fylde Methodism*, gives an account of 'Martha Thompson, the first Methodist in Preston,' who came as a servant to London, heard Wesley preach in Moorfields, and, when the service closed with this hymn, was thrown into a transport of joy. All day at her work she sang, 'And will this Sovereign King.' Her master and mistress had her confined in a lunatic asylum. After some weeks she got a letter sent to Wesley, who soon procured her release and took her northwards behind him on a pillion till she found a carrier's cart to convey her to Preston. There she entered into business as a mantle-maker and milliner. She died in 1820, at the age of eighty-eight. Round her bed she gathered her children and grandchildren, and begged them to sing her hymn, 'And will this Sovereign King.'

Hymn 42. Father of all! whose powerful voice.

John Wesley (36).

Paraphrase of the Lord's Prayer. *Works*, ii. 335. Published in *Hymns and Sacred Poems*, 1742, in nine stanzas of eight lines. It was given in three parts in the Wesleyan hymn-book, 1780.

Dr. Julian says, 'This hymn is sometimes ascribed to John Wesley, but upon what authority we have been unable to ascertain.' Mr. C. D. Hardcastle writes (*Proceedings*, Wesley Historical Society, ii. 8, p. 200), 'This hymn has been attributed to John Wesley because he appended it to his sixth "Sermon on the Mount," accompanied by the following note: "I believe it will not be unacceptable to the serious reader to subjoin a paraphrase on the Lord's Prayer." He does not say he is the author, but in several other instances he appends hymns acknowledged to have been written by his brother to sermons and pamphlets without mentioning the author's name, thus complying with the agreement, said by Mr. S. Bradburn to have been made with his brother, not to distinguish their hymns. The paraphrase is supposed to be of a more classic character and statelier diction than those written by Charles.' The Rev. S. W. Christophers says, 'Charles in his rhyme and rhythm is beautifully childlike, but John's hymn excels in a becoming harmony of grandeur, condensed power, and tender warmth.'

Hymn 43. Eternal Son, eternal Love.

JOHN WESLEY (36).

Part of Hymn 42. *Works*, ii. 336. The first line is altered from 'Son of Thy Sire's eternal love.'

Hymn 44. Eternal, spotless Lamb of God.

JOHN WESLEY (36).

Part of Hymn 42. *Works*, ii. 337. Ver. 5 is much used in America as a doxology. Ver. 6 was taken by Wesley from his translation, Hy. 39.

Hymn 45. God the Lord is King: before Him.

GEORGE RAWSON.

A version of Psalm xcix. from the *Leeds Hymn-book*, 1853.

Mr. Rawson was born in Park Square, Leeds, in 1817, and practised in that town as a solicitor. In 1853 he assisted in the preparation of the *Leeds Hymn-book*, intended for the Congregational body, of which he was a member. In 1858 he took part in preparing *Psalms and Hymns for the Use of the Baptist Denomination.* A number of his own hymns appeared in both these collections. In 1876 these and eighty new hymns were published in his *Hymns, Verses, and Chants*; in 1885 he issued *Songs of Spiritual Thought.* His hymns are full of thought, and are expressed in chaste and graceful language. Mr. Rawson was a retiring man, but took a deep interest in religious matters. He afterwards settled at Clifton, and died in 1889.

Hymn 46. Holy as Thou, O Lord, is none.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 150.

1 Sam. ii. 2: 'There is none holy as the Lord: for there is none beside Thee; neither is there any rock like our God.'

The Wesleys had brought the doctrine of holiness into new prominence, but they were sorely troubled by some who pushed the teaching to extreme lengths. In 1762, George Bell, the ex-Life Guardsman, declared that God had no more need of preaching and Sacraments, and that none could teach those who were renewed in love unless they enjoyed that blessing themselves. Wesley lost two hundred members of his London Society through this outburst of fanaticism. This hymn is said to have been written as a protest against the rash assertion, 'I am as holy as God,' made by some one in Charles Wesley's presence.

Hymn 47. Hail! Father, Son, and Holy Ghost.

CHARLES WESLEY (1).

The first hymn in *Hymns for Children*, 1763; *Works*, vi. 371. The second verse is omitted—

Thou neither canst be felt, or seen;
  Thou art a Spirit pure,
Who from eternity hast been,
  And always shalt endure.

Ver. 1 reads, 'Of Thee we make our *early* boast.'

Wesley wrote a preface for this publication on March 27 1790—

'TO THE READER,

'There are two ways of writing or speaking to children: the one is, to let ourselves down to them; the other, to lift them up to us. Dr. Watts has wrote on the former way, and he has succeeded admirably well, speaking to children as children, and leaving them as he found them. The following hymns are written on the other plan: they contain strong and manly sense, yet expressed in such plain and easy language as even children may understand. But when they do understand them, they will be children no longer, only in years and in stature.'

Hymn 48. Praise ye the Lord! 'tis good to raise.

ISAAC WATTS, D.D. (3).

Psalm cxlvii., from *The Psalms of David*, 1719; headed 'The Divine Nature, Providence, and Grace.' After four verses the word 'Pause' is printed, then four verses follow.

Wesley gives it in *Psalms and Hymns*, 1743, with two verses omitted. When he visited Rochester about 1784, he was the guest of Mr. Osborn, father of the Revs. Dr. Osborn and James Osborn, whose first impression was, 'This man is a scholar.' He arranged a little excursion in order that Wesley might see the view from the hills behind Chatham. After all had expressed their delight at the prospect, Wesley took off his hat and began to sing—

> Praise ye the Lord! 'tis good to raise.

Hymn 49. Eternal Wisdom! Thee we praise.

ISAAC WATTS, D.D. (3).

From *Horae Lyricae*, 1706. 'A Song to Creating Wisdom.' Wesley's *Psalms and Hymns*, 1741. Four verses omitted.

In ver. 1 Watts wrote, 'With Thy *loud* name,' that is, sounding out loud (cf. *Winter's Tale*, act iii. sc. 3, ''Tis like to be loud weather'). Wesley printed it 'loud' in 1741, and it is so given in the three first editions of the 1780 Large Hymn-book. John Wesley is not responsible for a change which seems to spoil the effect of the hymn by anticipating its closing note. See *Proceedings*, Wesley Historical Society, ii. 7, p. 175.

Hymn 50. In all my vast concerns with Thee.

ISAAC WATTS, D.D. (3).

Psalm cxxxix., *Psalms of David*, 1719, where it is headed 'Psalm cxl. God is everywhere.'

After five verses comes a 'Pause,' followed by five inferior verses, which are omitted in our Hymn-Book. Three of these are given below—

8. If wing'd with beams of morning light,
   I fly beyond the west,
Thy hand, which must support my flight,
   Would soon betray my rest.

9. If o'er my sins I think to draw
   The curtains of the night,
Those flaming eyes that guard Thy law
   Would turn the shades to light.

10. The beams of noon, the midnight hour,
   Are both alike to Thee;
O may I ne'er provoke that pow'r
   From which I cannot flee!

Hymn 51. Eternal Light! eternal Light!

THOMAS BINNEY, D.D. (1798–1874).

Dr. Binney was born at Newcastle-on-Tyne, and was Congregational minister at Bedford, Newport (Isle of Wight), and King's Weigh House Chapel, London. He was one of the most powerful and influential ministers of his day. He said in 1866 that this hymn was written about forty years before that time, 'and set to music by Power, of the Strand, on behalf of some charitable object to which the funds went.' The preacher was sitting at his study window in Newport, watching the sun set. He lingered till the stars rose. Then it struck him that the sky was never free from light—it was eternal. The lines of his great hymn gradually began to take shape. He closed the window and retired to his own room. Before he went to rest the hymn was written. The third verse, 'O, how shall I, whose native sphere,' was often on his lips during his last illness.

'Holy Father, whom we praise,' is a Sunday evening hymn of Dr. Binney's; but it has not attained wide popularity.

Hymn 52. Lord God, by whom all change is wrought.

THOMAS HORNBLOWER GILL (1819–1906).

Written in 1869; suggested by St. Augustine's 'Immutabilis mutans omnia'; first printed in *Songs of the Spirit*, New York, 1871.

Mr. Gill was born at Birmingham, 1819, and educated at King Edward's School under Dr. Jeune. He was brought up a Unitarian, but early learned to delight in Dr. Watts's songs. 'In after years, the contrast between their native force and fullness and their dwindled presentation in Unitarian hymn-books began that estrangement from his hereditary faith which afterwards became complete.' He has written about two hundred hymns, which combine great tenderness and purity of style. His days of retirement were spent at Blackheath.

Dr. Dale says his 'dear old friend' enjoyed the constant vision of God for many years (*Life*, p. 536).

Hymn 53. Far off we need not rove.

CHARLES WESLEY (1).

Hymns on the Acts of the Apostles (left in MS.); *Works*, xii. 342. Acts xvii. 27, 28.

Hymn 54. My God, how wonderful Thou art.

FREDERICK WILLIAM FABER, D.D. (1814-63).

In *Jesus and Mary*, 1849, entitled 'The Eternal Father.'

Faber was born at Calverley Vicarage, Yorkshire, educated at Balliol College, Fellow of University College, Oxford. He was appointed Rector of Elton, Huntingdonshire, 1843, and joined the Church of Rome, 1846. He established the London 'Oratory' in 1849, which was removed to Brompton, 1854. All his hymns were published after he became a Roman Catholic. In his preface to *Jesus and Mary; or, Catholic Hymns for Singing and Reading*, 1849, he says that he was led to feel the want of a collection of English Catholic hymns fit for singing, and though his ignorance of music appeared to disqualify him in some measure from supplying the defect, yet he wrote eleven hymns, chiefly for particular tunes and on particular occasions, which became very popular with a country congregation. They were afterwards printed for St. Wilfrid's Schools, Staffordshire, and the numerous applications for them showed how anxious people were to have Catholic hymns. Dr. Faber submitted his MS. to a musical friend, 'who replied that certain verses of all, or nearly all, of the hymns would do for singing; and this encouragement has led to the publication of the volume.' He set the Olney Hymns, and those of the Wesleys, before him as models of simplicity and intense fervour. He lamented that Catholics had not 'the means of influence which one school of Protestants has in Wesley's, Newton's, and Cowper's hymns, and another in the more refined and engaging works of Oxford writers.' He says in his preface, 'Catholics even are said to be sometimes found poring with a devout and unsuspecting delight over the verses of the Olney Hymns, which the author himself can remember acting like a spell upon him for years, strong enough to be for long a counter-influence to very grave convictions, and even now to come back from time to time unbidden into the mind.' Canon Ellerton says Faber's devotional works 'have the same characteristics as his hymns. They are full of noble passages, and often show deep insight into the secrets of the human heart; but they are curiously wanting in the sense of proportion, their emotionalism is at times all but hysterical.'

Hymn 55. Great God! to me the sight afford.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 54. Exod. xxxiv. 5, 6.

In his preface Charles Wesley wrote: 'God, having graciously laid His hand upon my body, and disabled me for the principal work of the ministry, has thereby given me an unexpected occasion of writing the following hymns. Many of the thoughts are borrowed from Mr. Henry's Comment, Dr. Gell on the Pentateuch, and Bengelius on the New Testament.' Almost every line of this hymn shows how he used Matthew Henry.

Mercy is Thy distinguished name,
Which suits a sinner best,

is based on the note, 'He is merciful. This is put first, because it is the first wheel in all the instances of God's goodwill to fallen man, whose misery makes him an object of pity.'

Hymn 56. Thou, my God, art good and wise.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 390. The fourth line reads, 'Eternally adore.'

The hymn is almost a metrical version of Wesley's *Instructions for Children*:—

'My God, Thou art good, Thou art wise; Thou art powerful. Be Thou praised for ever. Give me grace to love and obey Thee. My God, I thank Thee for giving me meat and clothes, and for promising to give me Thy love for ever. My God, forgive me all my sins, and give me Thy good Spirit. Let me believe in Thee with all my heart, and love Thee with all my strength. Let me be always looking unto Jesus Christ, who is pleading for me at Thy right hand,' &c.

Wesley writes in his *Journal*: 'Monday, July 4, 1743, and the following days, I had time to finish the *Instructions for Children*.' They were published in 1745, price 3*d*. Wesley says in his preface 'to all parents and schoolmasters,' that 'although the great truths herein contained are more immediately addressed to children, yet are they worthy the deepest consideration both of the oldest and wisest of men.' Experience did not make him think less of the manual, for in his *Life of Fletcher* he refers to his friend's intention to prepare various little tracts for the use of the schools. 'I do not regret his not living to write those tracts; because I despair of seeing any in the English tongue superior to those extracts from Abbé Fleury and Mr. Poiret, published under the title of *Instructions for Children.* I have never yet seen anything comparable to them, either for depth of sense or plainness of language.'

Hymn 57. Begin, my soul, some heavenly theme.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. Entitled, 'The faithfulness of God in the promises.' The first verse is—

Begin, my tongue, some heavenly theme,
  And speak some boundless thing.

Toplady altered this to 'Begin, my soul.' Watts wrote (ver. 5), 'His very word of grace.' The hymn was included in the Wesleyan *Supplement*, 1831. Verses 5, 7, and 8 were omitted, and ver. 9 altered.

5. He that can dash whole worlds to death,
  And make them when He please,
He speaks, and that almighty breath
  Fulfils His great decrees.

7. He said, Let the wide heav'n be spread,
  And heav'n was stretch'd abroad;
Abra'm, I'll be thy God, He said,
  And he was Abra'm's God.

8. O might I hear Thy heav'nly tongue
  But whisper 'Thou art Mine!'
Those gentle words should raise my song
  To notes almost divine.

9. How would my leaping heart rejoice
  And think my heav'n secure!
I trust the all-creating voice,
  And faith desires no more.

Hymn 58. O Lord, how good, how great art Thou.

HENRY F. LYTE (7).

An altered version of his paraphrase of Psalm viii. given in *The Spirit of the Psalms*, 1834. The version in the *Poems*, 1853, began 'How good, how faithful, Lord, art Thou!'

Hymn 59. I'll praise my Maker while I've breath.

ISAAC WATTS, D.D. (3).

Psalm cxlvi., from *The Psalms of David*, 1719; six verses, headed 'Praise to God for His goodness and truth.'

Wesley included it in his Charlestown *Collection*, 1737, with verses 2 and 5 omitted. He made two felicitous alterations, which show his taste and skill. 'I'll praise my Maker with my breath' was changed to 'while I've breath'; and 'The Lord hath eyes to give the blind' to 'pours eyesight on.'

Wesley never ceased to love this hymn. Miss Ritchie calls it 'his favourite psalm.' He gave it out before his sermon in his last service at City Road on Tuesday evening, February 22, 1791. Next day he preached his last sermon at Leatherhead. He returned home to City Road on Friday morning, and on the Monday afternoon, while his clothes were being brought that he might get up, he broke out singing the first and second verses of 'I'll praise my Maker while I've breath' ('these blessed words,' as Miss Ritchie calls them in her account of his death) with a vigour that astonished all his friends. The tune was the Old 113th, which was a special favourite of his. It is set in the new Tune-Book to 595. During the Tuesday night he was often heard (Tyerman says 'scores of times') trying to repeat 'the psalm before mentioned,' but could only get out, 'I'll praise—I'll praise——'

On the evening of John Fletcher's wedding-day (November 12, 1781), John Valton preached at Cross Hall, 'from those most suitable words, "What shall I render unto the Lord for all His benefits? I will take the cup of salvation, and call upon the name of the Lord." His words did not fall to the ground: many were greatly refreshed. After preaching there was a sweet contest among us; every one thought, "I in particular owe the greatest debt of praise"; till we jointly agreed to sing, "I'll praise my Maker while I've breath."'

On the afternoon of the day when Sammy Hick, 'the Village Blacksmith,' died (November 9, 1829), some of his friends came from Sherburn to visit him. He was too weak to pray, but asked them to pray with him, and with great feebleness gave out the first verse of one of his favourite hymns, 'I'll praise my Maker while I've breath.'

Hymn 60. Ere God had built the mountains.

WILLIAM COWPER.

In the *Olney Hymns*, 1779, based on Prov. viii. 22–31. Cowper's hymns are marked 'C.' (See also under hymn 109.) There are 348 pieces in the book; Cowper wrote about 68, Newton the rest.

Cowper was born in his father's rectory at Great Berkhamstead, in 1731, educated at Westminster School, called to the Bar in 1754. He had suffered from melancholy from his youth, but in 1763, when nominated to the Clerkship of the Journals in the House of Lords, his reason gave way. Through Dr. Cotton's wise treatment at St. Albans he regained strength. He settled in 1767 at Orchard Side, a tall brick house still standing in the market-place at Olney. John Newton was curate in charge. Cowper lived at Olney for nineteen years. Thomas Scott, the commentator, lived here for some time, and William Carey was sent into the ministry from the Baptist church, after not a little hesitation. Dr. Gauntlett was organist as a boy at the parish church. In 1786 Cowper removed to Weston Underwood. In 1796 he went to live at East Dereham, and was buried in St. Edmund's Chapel, Dereham Church, May 2, 1800. On his tomb are the lines—

> His highest honours to the heart belong,
> His virtues formed the magic of his song.

Cowper was Newton's lay helper at Olney. Newton says, 'He loved the poor. He often visited them, consoled and comforted them in their distress; and those who were seriously disposed were often cheered and animated by his prayers.' 'The Lord evidently sent him to Olney, where he has been a blessing to many, a great blessing to myself.' These were happy years. Cowper says, 'God has given me such a deep-impressed persuasion of the truth, as a thousand worlds would not purchase from me. It gives me a relish to every blessing, and makes every trouble light.'

Southey pays high tribute to Cowper when he calls him 'the best of English letter-writers'; and his poetry will never cease to appeal to those who share his love of nature and of home. His pen was always used to promote the cause of liberty and true religion.

Hymn 61. A thousand oracles divine.

CHARLES WESLEY (1).

From second part, *Hymns and Prayers to the Trinity*, 1767; *Works*, vii. 312. Eight lines are omitted.

Ver. 6 begins, 'The King whose glorious face *ye* see.'

Young's *Night Thoughts*, Night 4, 603, 'Father of angels! but the Friend of man!' has given the Methodist poet the beautiful thought of ver. 5; and ll. 437–40—

This theme is man's, and man's alone;
Their vast appointments reach it not: they see
On earth a bounty not indulged on high,
And downward look for Heaven's superior praise!

inspired the lines here omitted before ver. 6—

Ye seraphs nearest to the throne,
With rapturous amaze,
On us, poor ransomed worms, look down,
For Heaven's superior praise.

Charles Wesley says, in July, 1754, 'I began once more transcribing Young's *Night Thoughts*. No writings but the inspired are more useful to me.' When Dr. Young was in deep melancholy after the loss of his step-daughter, the Countess of Huntingdon introduced him to Charles Wesley, with the hope that he might find relief. The two poets conversed freely, and Dr. Young afterwards spoke very highly of Charles Wesley to the Countess. He attended Methodist services, from which he derived much comfort and help. John Wesley published an extract from that 'noble work,' Young's *Night Thoughts*, in 1770.

A tract by the Rev. W. Jones, Curate of Finedon, Northamptonshire, suggested Charles Wesley's *Hymns on the Trinity*. It is entitled 'The Catholic Doctrine of a Trinity proved by above a hundred short and clear arguments expressed in the terms of Holy Scripture, compared in a manner entirely new,' 1754, enlarged 1767. Charles Wesley made a hymn or set of hymns on each text Mr. Jones adduced. His first stanza owes much to Mr. Jones's preface. 'In the fourth and last chapter, the passages of the Scripture have been laid together, and made to unite their beams in one common centre, the Unity of the Trinity, which union is not metaphorical and figurative, but strict and real.'

Hymn 62. Praise to the Holiest in the height.

JOHN HENRY NEWMAN, D.D.

From his *Dream of Gerontius*, which appeared in *The Month* for May and June, 1865. It represented his musings on the death of a dear friend, and he was so dissatisfied with it that he threw the MS. aside. By good fortune a friend rescued it. The Dream traces the journey of a monk's soul after death to Purgatory. This hymn is sung by the 'Fifth choir of Angelicals' as the soul is conducted into the presence-chamber of Emmanuel. *The Dream* appeared in his *Verses on Various Occasions*, 1868, and the hymn was given the same year in the Appendix to *Hymns Ancient and Modern*.

Cardinal Newman was born in 1801, in the city of London, where his father was chief clerk and afterwards partner in a banking-house. His mother taught him to read the works of Thomas Newton, Dr. Watts, Richard Baxter, and Thomas Scott, of Aston Sandford, to whom, he said, 'humanly speaking, I almost owe my soul.' He became Fellow of Oriel College, Oxford, in 1822, and afterwards tutor. In 1828 he was appointed Vicar of St. Mary's, Oxford. He says, 'It was to me like the feeling of spring weather after winter; and, if I may so speak, I came out of my shell; I remained out of it till 1841.' He resigned his living in 1843, and on October 9, 1845, was received into the Church of Rome. In 1858 he found his place in the Oratory at Birmingham, and in 1864 published his *Apologia pro Vita Sua*. In 1879 he was created a Cardinal. He died August 11, 1890, and was buried in the graveyard of the Oratorians at Rednal. Besides his two famous hymns, Newman compiled a collection of hymns chiefly from the Paris Breviary, and made some fine translations from the Latin.

The hymn was a source of consolation and strength to Mr. Gladstone on his death-bed. Canon Scott Holland referred to him at St. Paul's as 'spending his life in benediction to those whom he leaves behind in this world, and in thanksgiving to God, to whom he rehearses over and over again, day after day, Newman's hymn of austere and splendid adoration,' 'Praise to the Holiest in the height.' It was sung at his funeral service.

The hymn strengthened Gordon to face death at Khartoum.

O generous love! that He, who smote
  In Man for man the foe,
The double agony in Man
  For man should undergo.

Hymn 63. O God of God, in whom combine.

German; translated by JOHN WESLEY (36).

Hymns and Sacred Poems, 1739; *Works*, i. 162. 'Supplication for grace,' 'From the German'—

Gott aus dem quillt alles Leben.

The original is ascribed to Zinzendorf, but it has not been identified.

Hymn 64. O God of all grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 30. 'Hymns for Believers.' In twenty stanzas of three lines.

Hymn 65. Father, whose everlasting love.

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, 1741; *Works*, iii. 3. In the original ver. 4 reads '*A* world,' which is happily changed to '*The* world.'

A relic of the controversy on Calvinism, which separated the Wesleys and Whitefield in 1741. Wesley had taken the Arminian position so early as 1725, when discussing great questions of theology in his letters to his mother. In 1740 Whitefield was greatly disturbed by Wesley's sermon on 'Free Grace.' This hymn represents the Methodist doctrine on this cardinal subject. Wesley reprinted it in the *Arminian Magazine*, 1778.

Hymn 66. What shall I do my God to love.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 446. It is the fourth of a set of seven hymns headed 'After a Recovery.' It begins—

O what an evil heart have I,
So cold, and hard, and blind!

The fourth verse reads in the original, 'My trespass *is* grown up to heaven.' The original has eighteen verses.

In the hymn-book of 1875, the hymn began with the ninth verse; here it begins with the eleventh.

Hymn 67. Thy ceaseless, unexhausted love.

CHARLES WESLEY (I).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 55. Exod. xxxiv. 6. The first line is 'Thy *causeless* unexhausted love.'

The debt to Matthew Henry's Commentary has been described under hymn 55. Ver. 4 is based on Henry's words, 'The spring of mercy is always full, and streams of mercy always flowing. There is mercy enough in God, enough for all, enough for each, enough for evermore.'

Thomas Jackson says (*C. Wesley*, ii. 200), 'Few persons would think of going to the verbose Commentary of Matthew Henry for the elements of poetry; but the genius of Charles Wesley, like the fabled philosopher's stone, could turn everything to gold. Some of his eminently beautiful hymns, strange as it may appear, are poetic versions of Henry's expository notes.'

This hymn furnished Dinah Morris with the closing appeal in her sermon on the village green—

'Dear friends, come and take this blessedness; it is offered to you; it is the good news that Jesus came to preach to the poor. It is not like the riches of this world, so that the more one gets the less the rest can have. God is without end; His love is without end—

Its streams the whole creation reach,
  So plenteous is the store;
Enough for all, enough for each,
  Enough for evermore.'

(*Adam Bede*, ch. ii.)

Hymn 68. Great God of wonders! all Thy ways.

SAMUEL DAVIES (1723-61).

Mr. Davies visited England in 1753 on behalf of New Jersey Presbyterian College, Princeton, and on his return was appointed President in succession to Jonathan Edwards. After his death, Dr. T. Gibbons, the biographer of Watts, published five volumes of his sermons, and sixteen of his hymns in *Hymns adapted to Divine Worship*, 1769. One of these was 'Great God of wonders,' his most popular hymn. The third verse of the original is here omitted—

Angels and men, resign your claim
  To pity, mercy, love, and grace;
These glories crown Jehovah's name
  With an incomparable blaze!
Who is a pardoning God like Thee?
Or who has grace so rich and free?

Hymn 69. Eternal depth of love divine.

ZINZENDORF; translated by JOHN WESLEY (36).

Hymns and Sacred Poems, 1739; *Works*, i. 173; headed 'God with us.' From the German 'Du ewiger Abgrund der seligen Liebe,' written for the birthday of his friend Count Henkel of Oderberg, September 21, 1726.

When published in 1730, it was headed 'Ein Erweckungs Lied an Fest-Tagen.' It appeared in the *Herrnhut Gesang-Buch*, 1735. Wesley's translation was in four verses of eight lines each.

The last four lines of ver. 3 and the first four of ver. 4 are omitted. They are—

Still on Thee, Father, may we rest!
  Still may we pant Thy Son to know!
Thy Spirit still breathe into our breast,
  Fountain of peace and joy below!

Oft have we seen Thy mighty power
  Since from the world Thou mad'st us free:
Still may we praise Thee more and more,
  Our hearts more firmly knit to Thee!

NICOLAUS LUDWIG, COUNT VON ZINZENDORF, the son of the Prime Minister of Saxony, was born at Dresden, educated at Halle and Wittenberg, and became Hof- und Justizrath at Dresden in 1721. The first Moravian settlers found a home on his estates in 1722, and formed the nucleus of the settlement of Herrnhut. In 1727 he gave himself to the care of the growing community, and became Bishop of the Moravian Brethren, 1737. He died at Herrnhut in 1760. As a schoolboy at Halle he founded 'The Order of the Grain of Mustard Seed,' one object of which was 'the conversion of others, including Jews and Pagans.' In 1731 he was able to begin the missionary service which has won for the Moravians their highest glory. Charles Wesley met the Count when he visited England in 1737. Peter Böhler, whom the Count had ordained for work in Carolina, taught the Wesleys the way of faith, and sent his impressions of the brothers to Zinzendorf. John Wesley saw much of Zinzendorf when he visited Herrnhut in 1738. In 1741 Wesley had his famous conversation with the Count in Gray's Inn Walks, London. The paths of the two men, and of Methodists and Moravians, had parted. On his death-bed Zinzendorf rejoiced in the results he had seen at home and abroad. 'As for the heathen, I only asked for the first-fruits, and, behold, a harvest!'

He wrote his first hymn at the age of twelve, and his last four days before his death. His list of hymns numbers more than 2,000. Some of them are marred by unbecoming familiarity with sacred things, others are spoiled by their diffuseness. His later productions are unreal and exaggerated; but many of his hymns 'are distinguished by a certain noble simplicity, true sweetness, lyric grace, unshaken faith in the reconciling grace of Christ, entire self-consecration, willingness to spend and be spent in the Master's service, and fervent brotherly love.' When he was dying, nearly a hundred members of the community gathered in and near his bedchamber. He spoke words of comfort to them, and as his son-in-law prayed, 'Lord, now lettest Thou Thy servant depart in peace,' he passed to his reward.

Hymn 70. O Love of God, how strong and true!

HORATIUS BONAR, D.D.

Hymns of Faith and Hope, Second Series, 1864.

Bonar (1808–89) was a solicitor's son, born in Edinburgh, and educated at its High School and University. He was greatly influenced by Dr. Chalmers, then Professor of Theology, whom he considered to be the greatest man he ever met. While assistant minister at St. James's, Leith, he found the children very listless in public worship. The psalms and hymns were not to their taste, though they were fond enough of music. The young minister chose some of the more lively tunes and wrote words to them, which were printed on leaflets and distributed through the Sunday school of which he had charge. The success of that experiment led him to seek out suitable hymns and compose others. He became minister of the North Parish Church, Kelso, in 1837. In 1843 he left the Established Church, but remained as Free Church minister in Kelso till

1866, when he took charge of the Chalmers Memorial Church, The Grange, Edinburgh. He was Moderator of the General Assembly in 1883. In 1848 he became Editor of the *Quarterly Journal of Prophecy*, which post he held during its twenty-five years' existence. In every issue one hymn of his own was printed. His son says one table in his study was entirely devoted to proof-sheets, and for thirty years he said he had been continually in the hands of three separate printers for his editorial work, his prose, and his poetry. He was a lifelong student of the Greek and Latin classics and Patristic literature.

Canon Ellerton says there is no more striking testimony to Bonar's power as a 'sweet singer' than the very remarkable change which, during his lifetime, passed over the whole of Scotland in the matter of hymnody. 'The new wine of the *Hymns of Faith and Hope* has enriched the blood of all religious Scotland, and made it impossible for her to rest content with the merely veiled and indirect praise of her risen and ascended Lord which was all that her old Psalmody allowed her. Her heart grew hot within her, and at last she spake with her tongue, in new and freer accents of praise.'

Mr. Horder says, 'Dr. Bonar is probably the only example of a really great hymnist in modern times who has consecrated his gifts to the production of verses specially adapted for times of religious revival.'

Hymn 71. Was there ever kindest shepherd.

F. W. FABER, D.D. (54).

Appeared in his *Oratory Hymns*, 1854, headed 'Come to Jesus.' It begins, 'Souls of men, why will ye scatter?'

Hymn 72. The King of Love my Shepherd is.

SIR HENRY WILLIAMS BAKER, BART.

Appendix to *Hymns Ancient and Modern*, 1868.

Sir H. W. Baker, eldest son of Admiral Sir H. L. Baker, was born in London, May 27, 1821. He succeeded to the baronetcy, and became Vicar of Monkland, Herefordshire, 1851; died February 12, 1877. As editor of *Hymns Ancient and Modern*, in which thirty-three of his own hymns appeared, and other collections, he rendered eminent service to sacred song. His hymns are singularly musical and chaste in thought and style. The third verse of this hymn, 'Perverse and foolish oft I strayed,' was the last word that his friends heard the author whisper on his death-bed. Dr. Julian says, 'This tender sadness, brightened by a soft, calm peace, was an epitome of his poetical life.'

Dr. Dykes wrote for the hymn his lovely melody 'Dominus regit me,' and one of Gounod's most successful sacred songs was a setting of this hymn. The Vulgate Version of Psalm xxiii. begins 'Dominus regit me.'

Hymn 73. Let all that breathe Jehovah praise.

CHARLES WESLEY (1).

Hymns for Children, 1763, No. 95. *Works*, vi. 458.

Hymn 74. Far as creation's bounds extend.

JAMES MERRICK, M.A.

Psalm cxlv., from his *Psalms of David translated or paraphrased in English Verse*, 1765.

Merrick was born at Reading in 1720, educated at its Grammar School, and died in the town in 1769. He became Fellow of Trinity College, Oxford, 1744, and took holy orders, but his health would not bear the strain of a clergyman's life. He published his '*Messiah*, a divine essay, humbly dedicated to the Reverend the Vice-Chancellor of the University of Oxford and the Visitors of the Free School in Reading,' when he was only fourteen. His fable of *The Chameleon* is still well known. His paraphrases of the Psalms were much used a century ago, both in Anglican and in Nonconformist circles, but they are somewhat weak and verbose. He announced them 'as not calculated for the uses of public worship,' but rather for 'purposes of private devotion. The translator knew not how, without neglecting the poetry, to write in such language as the common sort of people would be likely to understand.' Dr. W. B. Collyer included more than fifty of his psalms and hymns in his collection, and Bishop Lowth, who helped him in his *Annotations on the Psalms*, described him as 'one of the best of men and most eminent of scholars.' Archbishop Secker was also one of his helpers in this work.

Hymn 75. The spacious firmament on high.

JOSEPH ADDISON.

Addison was son of the Rev. Lancelot Addison, afterwards Dean of Lichfield, and was born at his father's parsonage, Milston, near Amesbury, Wilts, on May 1, 1672. Lancelot Addison, the son of a poor Westmorland clergyman, began life as chaplain to the garrison at Dunkirk. The modest living at Milston enabled him to marry a clergyman's daughter. His son was educated at Charterhouse and Magdalen College, Oxford. Intended for the Church, he gave himself to law and politics, and became Chief Secretary for Ireland. In 1716 he married the Dowager Countess of Warwick, and died at Holland House, Kensington, June 17, 1719. He said to the Earl of Warwick, 'See in what peace a Christian can die.' His contributions to the *Tatler* and the *Spectator* have won him a chief place among English men of letters. These papers were started by his old schoolfellow and friend, Richard Steele. Dr. Johnson said, 'Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.' Macaulay describes him as 'the unsullied statesman, the accomplished scholar, the consummate painter of life and manners, the great satirist, who alone knew how to use ridicule without abusing it; who, without inflicting a wound, effected a great social reform; and who reconciled wit and virtue after a long and painful separation, during which wit had been led astray by profligacy and virtue by fanaticism.' 'The spacious firmament on high' appeared in the *Spectator* for Saturday, August 23, 1712, at the close of an essay dealing with the means by which faith may be confirmed and strengthened in the mind of man. Addison holds that when once convinced of 'the truth of any article, and of the reasonableness of our belief in it, we should never after suffer ourselves to call it into question.' Then he urged that 'those arguments which appear of the greatest strength, and which cannot be got over by all the doubts and cavils of infidelity,' should be carefully laid up in the memory. The practice of morality, habitual adoration of the Supreme Being, retirement and meditation, are other means for strengthening faith. He argues that when retired from the world, 'faith and devotion naturally grow in the mind of every reasonable man, who sees the impressions of divine power and wisdom in every object on which he casts his eye. The Supreme Being has made the best arguments for His own existence, in the formation of the heavens and the earth, and these are arguments which a man of sense cannot forbear attending to, who is out of the noise and hurry of human affairs.' 'The Psalmist has very beautiful strokes of poetry to this purpose in that exalted strain (Psalm xix.). As such a bold and sublime manner of thinking furnishes very noble matter for an ode, the reader may see it wrought into the following one.'

Dr. Johnson used to repeat the hymn with great delight. Hartley Coleridge could not bear 'the spangles' and 'the shining frame.' 'They remind me of tambour work. Perhaps if I had never read the psalm, I might think the verses fine.'

Not long before his death, John Wesley was talking with Adam Clarke about the origin of Methodism. He pointed out how 'God raised up Mr. Addison and his associates to lash the prevailing vices and ridiculous and profane customs of the country, and to show the excellence of Christianity and Christian institutions. The *Spectators*, written with all the simplicity, elegance, and force of the English language, were everywhere read, and were the first instruments in the hands of God to check the mighty and growing profanity, and call men back to religion and decency and common sense. Methodism, in the order of God, succeeded, and revived and spread Scriptural and experimental Christianity over the nation. And now what hath God wrought!' That is perhaps the noblest tribute ever paid to Addison and Steele, who were, like Wesley, old Carthusians.

Hymn 76. The earth with all her fulness owns.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 47. Psalm xxiv. In ver. 4, 'Whoe'er' is a happy revision of the original, 'Who here.'

Hymn 77. Happy man whom God doth aid!

CHARLES WESLEY (1).

Hymns for Children, 1763, No. 18; *Works*, vi. 387.

Hymn 78. With glory clad, with strength arrayed.

TATE and BRADY (17).

Psalm xciii. *A New Version of the Psalms*, 1696. In ver. 2 the original reading is *God.*

Hymn 79. High in the heavens, eternal God.

ISAAC WATTS, D.D. (3).

Psalm xxxvi., from the *Psalms of David*, 1719. Headed 'The Perfections and Providence of God; or, General Providence and Special Grace.' Ver. 5 is omitted—

From the provisions of Thy house,
  We shall be fed with sweet repast;
There mercy like a river flows,
  And brings salvation to our taste.

Hymn 80. Sweet is the memory of Thy grace.

ISAAC WATTS, D.D. (3).

Psalm cxlv., from *The Psalms of David*, 1719. Headed 'The Goodness of God.'

Hymn 81. You, who dwell above the skies.

GEORGE SANDYS.

George Sandys, second son of the Archbishop of York, was born in 1577, educated at Oxford, and for some years travelled widely in Europe and Asia. In 1615 he published a curious account of his travels. On his return to England he became a gentleman of the Privy Chamber of Charles I. He died at Bexley Abbey, Kent, in 1643. His translation of Ovid's *Metamorphoses* was very popular. He published three volumes of paraphrases, on the *Psalms* in 1637; *Psalms and Other Books*, 1638; *Song of Solomon*, 1642. His versions of the Psalms were set to music by Henry Lawes, and intended for private devotion. Dryden called him 'the best versifier of the former age.' Baxter laments that Sandys' 'seraphic strain' was useless to the vulgar, because not in the ordinary metres. He says, 'I must confess after all that, next to the Scripture poems, there are none so savoury to me as Mr. George Herbert's and Mr. George Sandys's.' Charles I found comfort in these Psalms when a prisoner at Carisbrooke Castle. Lord Falkland wrote a eulogistic preface, and Burney, Montgomery, Conder, and Holland regard it as the best metrical version. Its poetical grace exercised a great influence on later translations. Montgomery describes the Psalms of Sandys as 'incomparably the most poetical in the English language, and yet they are scarcely known.' This is his paraphrase of Psalm cxlviii.

Hymn 82. Good Thou art, and good Thou dost.

CHARLES WESLEY (1).

Hymns for Children, 1763, No. 99; *Works*, vi. 461. The latter half of the hymn, 'Thou the great, eternal Lord.'

Hymn 83. Father, how wide Thy glory shines!

ISAAC WATTS, D.D. (3).

In *Horae Lyricae*, 1706. Headed 'God glorious and sinners saved.' Wesley included it in *Psalms and Hymns*, 1738-41.

Hymn 84. All praise and thanks to God most High.

JOHANN JAKOB SCHÜTZ (1640-90); translated by MISS WINKWORTH (19).

'Sei Lob und Ehr dem höchsten Gut,' is one of five hymns published in his *Christliches Gedenckbüchlein*, 1675, and is founded on Deut. xxxii. 3, with the heading 'Hymn of Thanksgiving.' It has nine stanzas.

This hymn attracted unusual attention from its first appearance, and has played a large part in the religious life of Germany.

Miss Winkworth's translation is in her *Lyra Germanica*, Second Series, 1858. She does not give Schütz's last stanza. Three of her verses are here omitted. 383 is Miss Cox's translation of the same hymn.

Schütz was born at Frankfurt-on-Main, studied at Tübingen, and practised with distinction as an advocate in his native city. He was the friend of P. J. Spener, and had much to do with the *Collegia Pietatis*, or prayer-meetings, which Spener started in 1670, and which are regarded as the beginning of Pietism. Schütz became a Separatist, and ceased to attend the Lutheran services.

Hymn 85. There is a book who runs may read.

JOHN KEBLE, M.A.

The Christian Year; part of the twelve-verse poem for Septuagesima Sunday, with the text, Rom. i. 20. It was written in 1819, and was sung over Keble's grave.

Keble was born in 1792 at Fairford, Gloucestershire, where his father educated him and his brother till they went to Oxford. In 1806 he won a scholarship at Corpus Christi College, and in 1810 a double First, which up to that time had been gained by no one except Sir Robert Peel. He was elected Fellow of Oriel next year at the age of nineteen, and remained at Oxford till 1823, when his mother died, and he returned to Fairford. He published *The Christian Year* in 1827, became Professor of Poetry at Oxford in 1831, and in 1833 preached his famous Assize Sermon at Oxford, of which Newman said, 'I have ever considered and kept the day, as the start of the religious movement of 1833.' Two years later he became vicar of Hursley. He died at Bournemouth, on March 29, 1866. His wife survived him only six weeks, and was buried at his side in Hursley Churchyard.

Newman says that in *The Christian Year* 'Keble struck an original note, and woke up in the hearts of thousands a new music, the music of a school long unknown in England.' Dr. Arnold, who saw some of the poems in manuscript, wrote to Sir John T. Coleridge, 'I live in hopes that he will be induced to publish them, and it is my firm opinion that nothing equal to them exists in our language. The wonderful knowledge of Scripture, the purity of heart, and the richness of poetry which they exhibit, I never saw paralleled.' Bishop Barry describes it as 'a book which leads the soul up to God, not through one, but through all of the various faculties which He has implanted in it.' It had an extraordinary reception. Ten years before Keble's death a hundred thousand copies had been sold. Its popularity is illustrated by a story told of Wilberforce and his four sons, who planned a holiday together. Each was to bring some new book which might be read aloud. When the time arrived, it was found that each had brought *The Christian Year*. It made Keble the poet of the Oxford Movement. Hursley still seems to be full of his memory. The spot where his coffin rested in the church is marked by a brass cross let into a stone, round the edge of which, on a strip of brass, is the petition of the Litany which he loved, 'By Thine Agony and bloody sweat; by Thy Cross and Passion; by Thy precious Death and Burial; by Thy glorious Resurrection and Ascension; and by the coming of the Holy Ghost: Good Lord, deliver us.'

Keble's delightful simplicity is illustrated by the story of a visit he paid with a brother clergyman to a Sunday school. The superintendent begged him to speak to the scholars. Keble asked, 'May they sing something?' and when they finished, he beamed on them and said, 'My dear children, you sing most beautifully in tune; may your whole lives be equally in tune, and then you will sing with the angels in heaven.'

'A heathen once said to Rabbi Meir, "How can your God, whose majesty, you say, fills the universe, speak from between the two staves of the Ark of the Sanctuary?" Then the Rabbi held up a large and a small mirror to the man's gaze; in each of them his person was reflected. "Now," said the sage, "in each mirror your body corresponds to the size of the glass; and should the same be impossible to God? The world is His large mirror, and the Sanctuary is His small one."'

Hymn 86. The Lord's my Shepherd, I'll not want.

Scottish Version, 1650.

This is based on the version by Francis Rous, who was born at Halton, Cornwall, in 1579, educated at Oxford, studied law, and sat as M.P. for Truro in the reigns of James I and Charles I. He was Provost of Eton College in 1643. He was a member of Cromwell's Privy Council, of his Board of Triers, and of the Westminster Assembly. He died at Acton in 1659, and was buried in Eton College Chapel. His amended Old Version, in which this appeared, was issued in 1641. He took his text largely from William Whittingham's 'The Lord is only my Support' in *One and Fiftie Psalmes of David*, Geneva, 1556. Whittingham married Calvin's sister at Geneva, succeeded Knox as pastor of the English congregation there, became Dean of Durham in 1563, and died in 1579. The *Scottish Psalter* version has two lines of Whittingham, seven of Rous, and others from the Westminster Assembly's revision of Whittingham. In Scotland it is 'the first religious verse learnt at the mother's knee, and often the last repeated before entering "the valley of the shadow of death."'

Dr. John Ker says, 'Every line of it, every word of it, has been engraven for generations in Scottish hearts, has accompanied them from childhood to age, from their homes to all the seas and lands where they have wandered, and has been to a multitude no man can number the rod and staff of which it speaks, to guide and guard them in dark valleys, and at last through the darkest.' Mr. S. R. Crockett writes Mr. Stead, 'There is no hymn like "The Lord's my Shepherd, I'll not want." I think I must have stood by quite a hundred men and women as they lay a-dying, and I can assure you that these words—the first learned by the child—were also the words that ushered most of them into the Quiet.' The Rev. D. P. Alford also writes, 'When I was chaplain of the Scilly Islands, one of my leading parishioners, a Scotchman, when dying, found the greatest consolation in the metrical version of this psalm. His wife said to me, "It is no wonder that psalm comforts him, for he has said it every night before going to bed ever since I have known him." They were elderly people, and had been married many years.'

Hymn 87. My Shepherd will supply my need.

ISAAC WATTS, D.D. (3).

Psalm xxiii., from *Psalms of David*, 1719. The sixth verse is omitted—

There would I find a settled rest,
While others go and come;
No more a stranger or a guest,
But like a child at home.

Hymn 88. Thee will I praise with all my heart.

CHARLES WESLEY (1).

Psalm ix. Seven double verses; first published in 1870 in *Works*, viii. 17.

Hymn 89. O bless the Lord, my soul!

ISAAC WATTS, D.D. (3).

Psalm ciii. 1–7, from *Psalms of David*, 1719. 'Praise for spiritual and temporal mercies.' Hymns 89 and 90 owe much to Tate and Brady.

Ver. 4 is omitted—

He crowns thy life with love,
When ransom'd from the grave;
He that redeem'd my soul from hell
Hath sov'reign power to save.

Hymn 90. My soul, repeat His praise.

ISAAC WATTS, D.D. (3).

Psalm ciii. 8–18, from *Psalms of David*, 1719. Headed 'Abounding compassion of God; or, Mercy in the midst of judgement.' Verses 4 and 6 are here omitted.

Hymn 91. The Lord, how wondrous are His ways!

ISAAC WATTS, D.D. (3).

Psalm ciii. 8–18, from *Psalms of David*, 1719. Watts gives two versions of the Psalm. This is placed first. In ver. 1, line 3 reads, 'He takes His mercy for His throne.' Three verses are omitted. It was in the 1831 Supplement, but was left out in 1875.

Hymn 92. When all Thy mercies, O my God.

JOSEPH ADDISON (75).

The second of Addison's hymns in the *Spectator*, No. 453, August 9, 1712. 'Ev'n eternitie is too short To extoll Thee' (Herbert, *Praise*).

It is prefaced by an article on 'Gratitude.' 'There is not a more pleasing exercise of the mind than gratitude. It is accompanied with such an inward satisfaction, that the duty is sufficiently rewarded by the performance. If gratitude is due from man to man, how much more from man to his Maker! Every blessing we enjoy, by what means soever it may be derived upon us, is the gift of Him who is the great Author of good, and Father of mercies.'

Addison says, 'I have already communicated to the public some pieces of divine poetry, and as they have met with a very favourable reception, I shall from time to time publish any work of the same nature which has not yet appeared in print, and may be acceptable to my readers.'

The original has thirteen verses.

2. O how shall words with equal warmth
The gratitude declare
That glows within my ravished heart?
But Thou canst read it there.

3. Thy Providence my life sustain'd,
And all my wants redrest,
When in the silent womb I lay,
And hung upon the breast.

4. To all my weak complaints and cries
Thy mercy lent an ear,
Ere yet my feeble thoughts had learnt
To form themselves in prayer.

9. Thy bounteous hand with worldly bliss
Has made my cup run o'er,
And in a kind and faithful friend
Has doubled all my store.

12. When nature fails, and day and night
Divide Thy works no more,
My ever-grateful heart, O Lord,
Thy mercy shall adore.

Young borrows his 'Eternity, too short to speak Thy praise!' (*Night Thoughts*, iv.) from Addison's ver. 8. See opp. title page.

The Rev. Jonathan Crowther, classical tutor at Didsbury, quoted the first verse with peculiar emphasis on his death-bed in January, 1856, just before he lost consciousness.

Hymn 93. God of my life, whose gracious power.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 322. Fifteen verses. 'At the approach of temptation.'

Joseph Taylor, Missionary Secretary 1818–20, and President of the Conference in 1834, was sent out as a missionary to the West Indies in 1803 by Dr. Coke, and would often in later life quote verses 3 and 4, 'Oft hath the sea confessed Thy power,' as he referred to the dangers and afflictions of those eventful years.

Zachary Macaulay (see 481) says this hymn 'scarce ever recurs to my mind without causing it to swell with grateful recollection.'

Hymn 94. Call Jehovah thy salvation.

JAMES MONTGOMERY.

Psalm xci., from his *Songs of Zion*, 1822. Two verses omitted.

Montgomery was the son of John Montgomery, an Irishman and a Moravian minister, and was born at Irvine, Scotland, in 1771. In 1776 his parents moved to the Gracehill Moravian Settlement in county Antrim. After training at Fulneck, during which his father and mother had both died as missionaries in the West Indies, the boy was sent to a shopkeeper's at Mirfield, near Wakefield. Thence he moved to Wath-upon-Dearne. He travelled to London, hoping to find a publisher for his early poems, but failed. In 1792 he became assistant to Mr. Gales, auctioneer, bookseller, and printer of the *Sheffield Register*. Montgomery changed the name to the *Sheffield Iris*, and edited it for thirty-one years. His father had been a disciple of Cennick, and it is said that a volume of Cennick's sermons was the means of James Montgomery's conversion. He lived a busy life as editor, lecturer, and advocate of Foreign Missions and of the Bible Society in all parts of the country. In 1833 he received a royal pension of £200 a year. He maintained very close relations to Methodism, and was for some time a worshipper in our chapels. Dr. Hannah introduced him to a Sheffield Conference: 'We feel under great obligation to yourself and to the religious body to which you belong, and beg to assure you of the kindest affection of the Conference.' He died in his sleep at the Mount, Sheffield, April 30, 1854. He was honoured by a public funeral, a bronze statue was erected in the cemetery, a stained glass window in the parish church, and a Wesleyan chapel and public hall were named after him.

Montgomery wrote from 400 to 500 hymns. His MS. was generally half a sheet of writing-paper, with the date and his signature at the bottom. He corrected his hymns freely, and was extremely critical of his own work. In 1819 he and Mr. Cotterill published a *Collection* of hymns. In 1807 he told a friend, 'When I was a boy I wrote a great many hymns; but as I grew up and my heart degenerated, I directed my talents, such as they were, to other services, and seldom indeed since my fourteenth year have they been employed in the delightful duties of the sanctuary. However, I shall lie in wait for my heart, and when I can string it to the pitch of David's lyre, I will set a psalm "to the Chief Musician."' He did not fail to carry out that purpose, to the enriching of our whole service of praise. A Whitby solicitor once asked him which of his works would live. Montgomery replied, 'None, sir; nothing, except, perhaps, a few of my hymns.' This was in keeping with the

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preface to his *Christian Psalmist*, where he says he 'would rather be the anonymous author of a few hymns which should thus become an imperishable inheritance to the people of God, than bequeath another epic poem to the world which should rank my name with Homer, Virgil, and "our greater Milton."'

Dr. Julian says that his hymns rank in popularity with those of Wesley, Watts, Doddridge, Newton, and Cowper. 'His ear for rhythm was exceedingly accurate and refined. With the faith of a strong man he united the beauty and simplicity of a child. Richly poetic without exuberance, dogmatic without uncharitableness, tender without sentimentality, elaborate without diffusiveness, richly musical without apparent effort, he has bequeathed to the Church of Christ wealth which could only have come from a true genius and a sanctified heart.'

Canon Ellerton regards Montgomery as 'our first hymnologist; the first Englishman who collected and criticized hymns, and who made people that had lost all recollection of ancient models understand something of what a hymn meant, and what it ought to be.'

William Howitt gives him almost higher praise. 'Perhaps there are no lyrics in the language which are so truly Christian. We find that he has caught the genuine spirit of Christ.'

Montgomery never married. Hugh Miller, who saw him when he visited Edinburgh at the age of seventy, says, 'It is a thin, clear, speaking countenance; the features are high, the complexion fresh, though not ruddy, and age has failed to pucker either cheek or forehead with a single wrinkle. To a plain suit of black Mr. Montgomery adds the voluminous breast-ruffles of the last age, exactly such things as, in Scotland at least, the fathers of the present generation wore on their wedding-days.'

Hymn 95. O God of Bethel, by whose hand.

PHILIP DODDRIDGE, D.D. (1702–51).

Doddridge was the grandson of a minister ejected in 1662, and the twentieth child of a London tradesman. His mother, the daughter of a Protestant refugee from Bohemia, taught him the Bible stories by some Dutch tiles in their sitting-room. He declined an offer from the Duchess of Bedford to send him to the University in preparation for Orders, and went to a Nonconformist seminary at Kibworth, in Leicestershire, where he became pastor in 1723. In 1729 he took a pastorate at

Castle Hill, Northampton, and trained two hundred students for the ministry and other professions. Wesley called to see him on September 10, 1745. 'It was about the hour when he was accustomed to expound a portion of Scripture to the young gentlemen under his care. He desired me to take his place. It may be the seed was not altogether sown in vain.' At his request Doddridge sent Wesley, in June, 1746, a list of books suitable for a library for young preachers.

His *Rise and Progress of Religion in the Soul* has had enormous influence. Doddridge was always delicate, and at his birth seemed so lifeless that he would have been buried had it not been for the intervention of the nurse. When threatened with consumption he was ordered to take a sea voyage, and died at Lisbon, October 26, 1751.

His hymns were circulated in manuscript, and copies were much prized. They were published in 1755. A copy of 'O God of Bethel' is preserved in Doddridge's handwriting, dated January 16, 1731, and headed 'Jacob's Vow; from Gen. xxxiii. 20, 22.' Another copy of this MS. which is still in existence formerly belonged to Lady Frances Erskine, a friend of Doddridge who married Colonel Gardiner. From her Dr. Blair secured it for a committee of which he was a member, which was engaged in compiling the Scottish *Translations and Paraphrases*, 1745. 'Shield' in ver. 4 was then changed to 'wings.' John Logan, minister at South Leith (1748–88), partly rewrote the hymn, and published it in his *Poems*, 1781. The same year Logan's version was given in the revised edition of the *Translations and Paraphrases*, with a new verse instead of Logan's ver. 5. Logan was a member of this committee.

Doddridge's original is as follows:—

O God of Bethel, by whose hand
Thine Israel still is fed
Who thro' this weary pilgrimage
Hast all our fathers led

To Thee our humble vows we raise
To Thee address our prayer
And in Thy kind and faithful breast
Deposite all our care

If Thou thro' each perplexing path
Wilt be our constant Guide
If Thou wilt daily bread supply
And raiment wilt provide

If Thou wilt spread Thy shield around
  Till these our wandrings cease
And at our Father's lov'd abode
  Our souls arrive in peace

To Thee as to our covenant God
  We'll our whole selves resign
And count that not our tenth alone
  But all we have is Thine.

This hymn is a favourite of His Majesty King Edward VII, and was greatly loved by David Livingstone. It often cheered him in his African wanderings, was the most inspiring and endearing strain heard in his little mission study in Africa, and was sung over his grave in Westminster Abbey. Canon Ellerton says Doddridge 'had better taste upon the whole than Watts, and less fervour.'

Mr. S. R. Crockett described the hymn to Mr. Stead as 'that which, when sung to the tune of "St. Paul's," makes men and women square themselves and stand erect to sing, like an army that goes gladly to battle.'

Hymn 96. We come unto our fathers' God.

T. H. GILL (52).

In *The Golden Chain of Praise Hymns*, 1869, entitled 'The People of God.'

Mr. Gill says, 'The birthday of this hymn, November 22, 1868 (St. Cecilia's Day), was almost the most delightful day of my life. Its production employed the whole day, and was a prolonged rapture. It was produced while the *Golden Chain* was being printed, just in time to be a link therein, and was the latest, as "How, Lord, shall vows of ours be sweet?" was the earliest song included therein.'

Mr. Gill wrote to Mr. Brownlie: 'The hymn, built on ver. 1 of Ps. xc., and intended to set forth the continuity and unity of God's people in all ages, had a somewhat remarkable birth. It was inspired by a lively delight in my Puritan and Presbyterian forefathers of East Worcestershire. Descended from a Moravian martyr and an ejected minister, I rejoice not a little in the godly Protestant stock from which I spring. A staff handed down from him, and inscribed with the date 1692, was in my hand when I began the hymn. Its composition occupied and gladdened a wet Sunday in the November of 1868, and seldom have I spent a day so delightful.'

Hymn 97. Come, let us join our cheerful songs.

Isaac Watts, D.D. (3).

Hymns and Spiritual Songs, 1707. Headed 'Christ Jesus, the Lamb of God, worshipped by all the creation,' Rev. v. 11–13.

Ver. 4 is omitted—

> Let all that dwell above the sky,
> And air, and earth, and seas,
> Conspire to lift Thy glories high,
> And speak Thine endless praise.

A dying sailor, who could not read, remembered the first two verses of this hymn, and as he repeated them to himself, the words 'slain for us' laid hold of him. He turned them over in his mind till he saw the way of peace, and died in humble confidence in his Saviour.

Mrs. Samuel Evans quoted the second verse of this hymn as she was dying (see 164).

Hymn 98. Jesus! the name high over all.

Charles Wesley (1).

Hymns and Sacred Poems, 1749; *Works*, v. 111. Headed 'After preaching (in a Church).' It has twenty-two verses, and begins—

> Jesu, accept the grateful song,
> My Wisdom and my Might,
> 'Tis Thou hast loosed the stammering tongue,
> And taught my hands to fight.

The hymn is made up of verses 9, 10, 12, 13, 18, 22. Ver. 5 reads, 'His saving *grace* proclaim.'

This hymn has stamped itself deep in the religious life of Methodism.

On August 6, 1744, Charles Wesley preached in Mr. Bennet's church at Laneast, in Cornwall. As he was speaking against their drunken revels, a person in the congregation contradicted and blasphemed. The preacher asked, 'Who is he that pleads for the devil?' and one answered in those very words, 'I am he that pleads for the devil.' He says, 'I took occasion from hence to show the revellers their champion, and the whole congregation their state by nature. Much good I saw immediately brought out of Satan's evil. Then I set myself against his avowed advocate, and drove him out of the Christian assembly. I concluded with earnest prayer for him.' Mr. Stevenson says, 'These circumstances are believed to have suggested the writing of the hymn.' It has been used in cases where persons were said to be possessed by evil spirits.

In his *Journal* for January 31, 1740, Wesley tells how he visited a woman who was dangerously ill at Kingswood. 'I was long striving, striving to come to my Saviour, and I then thought He was far off; but now I know He was nigh me all that time. I know His arms were round me; for His arms are like the rainbow, they go round heaven and earth.'

In his *Plain Account of Kingswood School*, 1781, Wesley writes: 'I have nothing to fear, I have nothing to hope for, here; only to finish my course with joy.

> Happy, if with my latest breath
> I might but gasp His name,
> Preach Him to all, and cry in death,
> "Behold, behold the Lamb!"'

Hymn 99. Let earth and heaven agree.

CHARLES WESLEY (1)

Hymns on God's Everlasting Love, 1741, No. 11; *Works*, iii. 71.

Reprinted in the *Arminian Magazine*, 1778, entitled 'The Universal Love of Christ.'

Three verses are omitted. In ver. 6 *swiftly* is substituted for 'freely.'

The Rev. R. Butterworth quotes a passage from Chrysostom given by Brooks, the Puritan: 'If I were the fittest in the world to preach a sermon to the whole world, gathered together in one congregation, and had some high mountain for my pulpit, from whence I might have a prospect of all the world in my view, and were furnished with a voice of brass, a voice as loud as the trumpet of the archangel, that all the world might hear me, I would choose to preach upon no other text than that in the Psalms, "O mortal men, how long will ye love vanity, and follow after leasing?"'

Hymn 100. Thou great Redeemer, dying Lamb

JOHN CENNICK.

Sacred Hymns for the Children of God in the Days of their Pilgrimage, 1743, headed 'The Priesthood of Christ.'

John Cennick was born at Reading in 1718. There, in March, 1739, Wesley spent the evening 'with him and a few of his serious friends, and it pleased God much to strengthen and comfort them.' Cennick became teacher in Wesley's school at Kingswood, and one of his lay preachers; but he adopted Calvinistic views, and joined Whitefield in 1740. Five years later he became a Moravian. Whitefield writes to him from New York, July 5, 1747, 'My dear John, it has been thy meat and drink to preach the unsearchable riches of Christ. Mayest thou continue in this plan! I wish thee much success, and shall always pray that the work of the Lord may prosper in thy hands. Whether thou hast changed thy principles with thy situation, I know not. I would only caution thee against taking anything for gospel upon the mere authority of man. Go where thou wilt, though thou shouldest be in the purest society under heaven, thou wilt find that the best of men are but men at best, and wilt meet with stumbling-blocks enough to teach thee the necessity of a continual dependence on the Lord Jesus, who alone is infallible, and will not give that glory to another.'

Cennick had a church in Dublin, and in one strange burst of rhetoric said, 'I curse and blaspheme all the gods in heaven but the Babe that lay in the manger, the Babe that lay in Mary's lap, the Babe that lay in swaddling clouts.' A Popish priest gave the nickname Swaddlers to the Methodists, and even the clergy of Dublin were honoured by this title. Wesley says he 'probably did not know the expression was in the Bible, a book he was not much acquainted with.' (*Journal*, May 25, 1750.)

Much of Cennick's later life was spent in Germany, where his preaching proved very attractive. He died in London in 1755. His earlier work was revised by Charles Wesley. Some of his hymns were first published by his son-in-law, John Swertner, in the Moravian Collection, 1789.

Hymn 101. Join all the glorious names.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709 edition. 'The Offices of Christ, from several Scriptures.'

Ver. 2 in the original reads—

But O what gentle *terms*.
Mine *eyes* with joy and wonder see.

Ver. 3: He like an angel stands.
Ver. 8: My dear Almighty Lord.
Ver. 9: A feeble saint shall win the day (line 5).
Verses 7 and 9 of the original are omitted—

To this dear Surety's hand
Will I commit my cause;
He answers and fulfils
His Father's broken laws.
Behold my soul
At freedom set!
My Surety paid
The dreadful debt.

My Advocate appears
For my defence on high;
The Father bows His ears,
And lays His thunder by.
Not all that hell
Or sin can say
Shall turn His heart,
His love away.

Hymn 102. My heart and voice I raise.

BENJAMIN RHODES.

The first part of his poem *Messiah*, 1787, in four parts. It was included in the 1831 Supplement to the Wesleyan Methodist hymn-book.

Mr. Rhodes was born at Mexborough, in Yorkshire, in 1743, and at the age of eleven received religious impressions under Whitefield's preaching that finally led him to Christ. He was the son of a schoolmaster, who gave him a good education. In 1766 he became one of Wesley's preachers. He was a fine singer, and greatly delighted the old Methodists by singing after his sermons. He died at Margate in 1815. Mr. Rhodes was a man of reverend appearance, gentle manners, and cultivated mind. His portrait is in the *Arminian Magazine* for 1779 and 1797. He wrote several pieces for *Hymns for Children and Young Persons*, 1806, and *Hymns for Children*, 1814, compiled by Joseph Benson.

His obituary in the *Minutes of Conference* describes him as 'a man of great simplicity and integrity of mind; he was warmly and invariably attached to the whole economy of Methodism. His life was a practical explication of his faith; and his character, both in the church and the world, was creditable to himself and honourable to religion.'

Hymn 103. Jerusalem divine.

BENJAMIN RHODES (102).

From his *Messiah*, 1787.

Hymn 104. Jesus, Thou everlasting King.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'The Coronation of Christ, and Espousals of the Church,' Cant. iii. 11.

The first and last verses are omitted—

> 1. Daughters of Sion, come, behold
> The crown of honour and of gold,
> Which the glad church, with joys unknown,
> Plac'd on the head of Solomon.
>
> 6. O that the months would roll away,
> And bring that coronation-day!
> The King of Grace shall fill the throne,
> With all His Father's glories on.

Mr. T. R. Allan, founder of the Allan Library, comments on the line 'Nor let our faith forsake its hold,' 'The danger is not always lest we should wilfully "forsake," but lest, like a man in the waves, holding on to a plank, our strength should fail, and we should *let it go*.' Mr. Allan's hymn-book had no names of authors, but he supplied lists and wrote names above some of the hymns. Underlining and crowded references to the Scripture passages which form the basis of the hymns show that the book was studied with only less care than his Bible itself.

Hymn 105. When morning gilds the skies.

German; translated by EDWARD CASWALL, M.A. (1814–78).

'Beim frühen Morgenlicht' appears to be a hymn of Franconian origin, dating from the beginning of the eighteenth century. This translation was published in Formby's *Catholic Hymns*, 1854, and, with eight stanzas added, in Caswall's *Masque of Mary*, 1858.

Mr. Caswall was born at Yately, Hants, where his father was vicar, and was incumbent of Stratford-sub-Castle, near Salisbury, 1840–7. He was received into the Roman Church in 1847, and after his wife's death joined Dr. Newman at Edgbaston in 1850. He was buried at Rednal, near Bromsgrove, beside his leader and friend Cardinal Newman. Caswall's translations of Latin hymns rank only second to those of Dr. Neale. This hymn was a favourite of Canon Liddon, who often used it at Cuddesdon College and St. Paul's Cathedral.

Hymn 106. Jesu, Lover of my soul.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 259. Headed 'In Temptation.' 'That exquisite production of one of his happiest moments' (Watson's *Wesley*).

Ver. 3 is omitted—

> Wilt Thou not regard my call?
>   Wilt Thou not accept my prayer?
> Lo! I sink, I faint, I fall—
>   Lo! on Thee I cast my care:
> Reach me out Thy gracious hand!
>   While I of Thy strength receive,
> Hoping against hope I stand,
>   Dying, and behold I live.

This is the crown of Charles Wesley's work—one of the greatest hymns of the Universal Church. 'The finest heart hymn in the English language.' It was included in *Hymns and Spiritual Songs*, 1753. Strangely enough, it was not inserted by Wesley in his hymn-book of 1780, but had to wait till 1797 for that honour. The first death-bed use of it we have noticed is referred to in Wesley's *Journal*, September 25, 1767. William New, of Bristol, desired those who were around his bed to sing; and began, 'Jesu, Lover of my soul.' It appeared in Madan's *Psalms and Hymns*, 1760; in Conyers', 1774, Toplady's, 1776. The words 'Lover of my soul' have seemed to many too familiar, and 'Refuge' has been substituted in some collections. The *Wisdom of Solomon*, xi. 126, reads, 'But Thou sparest all; for they are Thine, O Lord, Thou Lover of souls.' No lines have been more twisted about than the opening lines of this hymn. Dr. Julian says, 'As an editorial curiosity these four lines are in their transformation unique.' Mr. C. D. Hardcastle gives an interesting account of the attempts at revision, of which he has noted 154 (*Proceedings* of Wesley Historical Society, II. p. 15). Mrs. Harriet Beecher Stowe says the last indication of life which her father, Dr. Lyman Beecher, showed was a mute response to his wife, who was repeating the first two lines of 'Jesu, Lover of my soul.' Henry Ward Beecher declared, 'I would rather have written that hymn of Wesley's, "Jesus, Lover of my soul," than to have the fame of all the kings that ever sat on the earth. It is more glorious. It has more power in it. That hymn will go on singing until the last trump brings forth the angel band; and then, I think, it will mount up on some lip to the very presence of God.'

Mr. G. J. Stevenson gives many illustrations of the benediction which this hymn has brought. Hugh Price Hughes, whose sudden death on November 17, 1902, caused a wave of sorrow to pass over the whole Christian Church, loved it much, and left instructions in his will that on his tombstone should be inscribed 'Thou, O Christ, art all I want.' His daughter says, 'He was wiser than any biographer, and in a single sentence revealed the secret of a life which had found sustainment neither in the praise of good men, nor in the understanding of the wise. "Thou, O Christ, art all I want."' Mr. Spurgeon said that an ungodly man stepped into one of his services at Exeter Hall, and was brought to Christ by the singing of this hymn. 'Does Christ love me?' he said. 'Then why should I live in enmity to Him?' Dr. Duffield, the author of 'Stand up, stand up for Jesus,' writes, 'One of the most blessed days of my life was when I found, after my harp had hung on the willows, that I could *sing* again; that a new song was put into my mouth; and when, ere ever I was aware, I was singing "Jesu, Lover of my soul." If there is anything in Christian experience of joy and sorrow, of affliction and prosperity, of life and death—that hymn is *the* hymn of the ages!'

In 1872 Mr. C. T. White visited a dying English sailor in

Bellevue Hospital, New York. The man could not speak, and Mr. White stooped down and repeated this hymn. He thought the man was beyond reach of any human voice. But at midnight the sailor sat up in his cot and repeated the whole hymn. For several minutes he quoted other verses; then he ceased suddenly, and fell back dead.

In the American Civil War a sentry in Grant's army sang this hymn as he paced backwards and forwards; a soldier of the opposite army had lifted his gun to shoot him through the heart, when the words—

> Cover my defenceless head
> With the shadow of Thy wing,

rang out on the night. He dropped his weapon, and allowed the sentry to pass unharmed. Eighteen years later an excursion steamer was sailing down the Potomac, when an evangelist sang this hymn. A gentleman pushed through the company and asked if the singer had fought in the Civil War. He was the man who had forborne to shoot down the singer.

Southey said in his *Life of Wesley* that the most characteristic parts of the Moravian hymns were too shocking to be quoted. That tended to make John Wesley careful of any approach to familiarity in addressing Christ. For that reason he gave 'Jesu, Lover of my soul' no place in the Large Hymn-book. Bishop Wordsworth regarded it as 'inexpressibly shocking' that this hymn should be sung by 'a large, mixed congregation in a dissolute part of a populous and irreligious city.' That seems to mean in Westminster Abbey. (Preface to *The Holy Year*.) Dr. A. E. Gregory says, 'Canon Ellerton hesitated as to the propriety of the inclusion of this great hymn in a Church hymnal, and spoke of it as standing "absolutely *upon* the line" which separates hymns for public worship from those of private devotion. But the Church in all its borders has decided the question, and our heart tells us that the decision is right. Nor is it, indeed, a hymn solely for the sanctuary and the saint; it is a hymn for the street and for the sinner.' In the *Contemporary Review* (May, 1904) it is given with 'Lead, kindly Light,' and 'Abide with me' as favourites in the tramp ward.

Hymn 107. Thou hidden Source of calm repose.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 50. 'For the morning.'

Hymn 108. Christ, of all my hopes the ground.

RALPH WARDLAW, D.D.

He wrote twelve hymns and edited a *Selection of Hymns* in 1803, for the use of the Scotch Congregationalists. This appeared in the 5th edition of this *Selection*, 1817, in two parts with thirteen verses; the second part begins, 'When with wasting sickness worn.'

Dr. Wardlaw was born at Dalkeith in 1779, educated at Glasgow University. He became in 1803 minister of Albion Street Congregational Church, Glasgow. In 1811 he was appointed Professor of Divinity in the Congregational Theological Hall, Glasgow, which position he held for forty years. He was a profound theologian and expositor, and lived to celebrate the jubilee of his pastorate in Glasgow. His funeral in 1853 was a wonderful demonstration of respect.

Hymn 109. How sweet the name of Jesus sounds.

JOHN NEWTON (see 60).

Olney Hymns, 1779, entitled 'The Name of Jesus.' John Wesley published it in the *Arminian Magazine* for 1781, but it did not find a place in the Wesleyan Methodist hymn-book till 1875. The weak ver. 4 is omitted—

> By Thee my prayers acceptance gain,
>   Although with sin defiled;
> Satan accuses me in vain,
>   And I am owned as child.

John Newton was born in July, 1725, in London, where his mother, a pious Nonconformist, early stored his mind with Scripture. She died when he was seven, and four years later he went to sea with his father, a stern, silent man, who had been educated at a Jesuit college in Spain. He became an infidel, was flogged as a deserter from the Navy, and for fifteen months was brutally treated by a slave dealer at Sierra Leone with whom he had taken service. He managed to escape in 1747. He had formed an attachment when seventeen for Mary Catlett, then a girl of fourteen, and this proved the one restraining influence of his life. He was only prevented from drowning himself by the fear that she would form a bad opinion of him. He was much impressed by reading Stanhope's *Thomas à*

Kempis, and on his way home in 1748, a night spent on a water-logged vessel, with death staring him in the face, deepened the conviction. This he used to call 'The Great Deliverance.' He was then twenty-three. For four years he was master of a slave-ship, then he became tide surveyor at Liverpool, where he came under the influence of Whitefield and Wesley. He studied carefully, and in 1764 was ordained as curate of Olney. Three years later Cowper came to reside here, and for twelve years the two friends were hardly ever twelve hours apart. Newton says, 'The first six years were spent in admiring and trying to imitate him; during the second I walked with him in the shadow of death.' In 1771 he proposed to Cowper that they should compose a volume of hymns 'for the promotion of the faith and comfort of sincere Christians.' It was to be a memorial of their friendship. Its title-page reads, 'Olney Hymns, in three books: Book I. On Select Texts of Scripture; Book II. On Occasional Subjects; Book III. On the Progress and Changes of the Spiritual Life.' It is dated Olney, February 15, 1779.

It is an astonishing fact that the sailor-preacher's work compares so splendidly with that of a great English poet. His hymns embody his experience of the abounding grace and love of the Saviour. 'A comparison of both,' says the *Dictionary of Hymnology*, 'will show no great inequality between them. Amid much that is bald, tame, and matter-of-fact, his rich acquaintance with Scripture, knowledge of the heart, directness and force, and a certain sailor imagination, tell strongly. The one splendid hymn of praise, "Glorious things of thee are spoken," in the Olney collection, is his. "One there is above all others" has a depth of realizing love, sustained excellence of expression, and ease of development. "How sweet the name of Jesus sounds" is in Scriptural richness superior, and in structure, cadence, and almost tenderness, equal to Cowper's 'O for a closer walk with God."'

Newton was presented to the rectory of St. Mary Woolnoth, and left Olney at the end of 1779. His last task there was the publication of the *Olney Hymns*, which first made Cowper known to the world. In his preface Newton says that a few of the hymns had appeared in periodicals and in recent collections. The work had been undertaken not only with a desire to promote the faith and comfort of sincere Christians, but 'as a monument, to perpetuate the remembrance of an intimate and esteemed friendship.' It would have been published earlier but for the 'long and affecting indisposition' which prevented Cowper from taking any further part in the work. In 1773 one of his worst attacks came on, and he was an inmate of Newton's house for more than a year.

Earl Selborne says that the authors of the *Olney Hymns* are entitled to be placed at the head of all the writers of the Calvinistic school. 'The greater number of the Olney hymns are, no doubt, homely and didactic; but to the best of them (and they are no inconsiderable proportion) the tenderness of Cowper and the manliness of Newton give the interest of contrast as well as of sustained reality. If Newton carried to some excess the sound principle laid down by him, that "perspicuity, simplicity, and ease should be chiefly attended to, and the imagery and colouring of poetry, if admitted at all, should be indulged very sparingly and with great judgement"—if he is often dry and colloquial—he rises at other times into soul-animating strains, such as "Glorious things of thee are spoken"; and sometimes rivals Cowper himself in depth of feeling. Cowper's hymns in this book are, almost without exception, worthy of his name.' This is, however, a somewhat generous estimate. Even Cowper's muse drops sometimes from its serene height.

On Whit Sunday, June 1, 1879, two days before Frances Ridley Havergal died, the doctor told her she would soon be going home. She exclaimed, 'Beautiful! too good to be true! Oh, it is the Lord Jesus that is so dear to me. I can't tell how precious! how much He has been to me!' Afterwards she asked for 'How sweet the name of Jesus sounds.'

Newton continued to preach when he was more than eighty. He could scarcely see his manuscript, but took a servant with him into the pulpit, who stood behind and with a pointer traced out the lines. One Sunday morning Newton came to the words 'Jesus Christ is precious,' which he repeated. His servant thinking he was getting confused, whispered, 'Go on, go on; you said that before'; Newton, looking round, replied, 'John, I said that twice, and I am going to say it again'; then with redoubled force he sounded out the words, 'Jesus Christ is precious.' A pleasing picture of him is given in Henry Martyn's Journal for 1804: 'Drank tea at Mr. Newton's: the old man was very civil to me, and striking in his remarks in general.' In 1805 he was pressed to give up preaching, as he could no longer read his text. 'What,' he replied, 'shall the old African blasphemer stop while he can speak!' He died in 1807.

His epitaph was written by himself—

JOHN NEWTON, Clerk,
Once an infidel and libertine,
A servant of slaves in Africa:
Was by the rich mercy of our Lord and Saviour
Jesus Christ,
Preserved, restored, pardoned,
And appointed to preach the Faith
He had long laboured to destroy.
Near sixteen years at Olney in Bucks:
And twenty-seven years in this Church.

Hymn 110. Jesu, the very thought of Thee.

ST. BERNARD OF CLAIRVAUX; translated by EDWARD CASWALL (105).

Caswall's translation is in his *Lyra Catholica*, 1849. Ver. 5 is taken from another source.

Bernard was born at his father's castle near Dijon in 1091. High birth, great personal beauty, and many worldly advantages did not restrain him from entering Citeaux, the first Cistercian monastery, in 1113, together with his uncle and two of his brothers, whom he had won over. Two years later he founded Clairvaux, of which he became the first abbot. It was chiefly through his influence that Innocent II made good his claim to the Papacy. It has been said that he ruled the Christian world from his cloister. Milman says he became 'the leading and the governing head of Christendom.' He took an active part in securing the condemnation of Abelard, and in 1146 preached the Second Crusade through France and Germany. The people flocked to the standard, 'the only fear was that of being the last on the road.' The complete failure of the expedition next year clouded St. Bernard's last days. He died in 1153. Luther described him as the best monk that ever lived.

Earl Selborne says, 'Bernard was the father, in Latin hymnody, of that warm and passionate form of devotion which some may consider to apply to Divine Objects the language of human affection, but which has, nevertheless, been popular with many devout persons in Protestant as well as Roman Catholic Churches.'

Jesu dulcis memoria was probably written about 1150, when he was living in retirement. Dr. Schaff calls it 'the sweetest and most evangelical hymn of the Middle Ages.' It is known as the 'Joyful Rhythm of St. Bernard on the Name of Jesus.' The oldest form of the text is given by a twelfth-century MS. in the Bodleian, in forty-two verses of four lines.

Bernard's devotion to his Master breathes in his famous words, which embody the spirit of the hymn, 'If thou writest, nothing therein has savour to me unless I read Jesus in it. If thou discoursest or conversest, nothing therein is agreeable to me unless in it also Jesus resounds. Jesus is honey in the mouth, melody in the ear, a song of jubilee in the heart. He is our medicine as well. Is any among you saddened? Let Jesus enter into his heart, and thence leap to his lips, and lo! at the rising illumination of His name every cloud flies away, serenity returns.'

Hymn 111. Jesu, Thou Joy of loving hearts.

ST. BERNARD OF CLAIRVAUX; translated by RAY PALMER, D.D.

This translation of *Jesu dulcis memoria* (110) appeared in the American *Andover Sabbath Hymn-book*, 1858.

Ray Palmer, D.D. (1808–87), was the son of a judge in Rhode Island, and was born at Little Compton. He became Congregational minister at Bath (Maine), and at Albany, New York, and Corresponding Secretary to the American Congregational Union, 1865–78. He spent his last years at Newark, New Jersey. Dr. Palmer was in great request as a powerful preacher. When told by his son that he was dying, he replied, 'Thank God!' Occasionally he was heard to repeat a hymn of Wesley's or of his own. Not many hours before his death the watchers caught a few syllables of the last verse of his hymn, 'Jesus, these eyes have never seen'—

> When death these mortal eyes shall seal,
>   And still this throbbing heart,
> The rending veil shall Thee reveal,
>   All glorious as Thou art.

The third line was distinctly heard. He died as he had lived, strong through joyful trust in his Saviour.

'Jesus, these eyes have never seen,' which he wrote in 1858 on 'Christ loved, though unseen,' ranks next to his 'My faith looks up to Thee.' It was the favourite hymn of Principal Brown, of Aberdeen. Some of Dr. Palmer's translations from the Latin are very beautiful.

Hymn 112. Behold the sure foundation-stone.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Psalm cxviii. 22, 23. 'Christ the Foundation of His Church.'

Hymn 113. Thou art the Way; by Thee alone

GEORGE WASHINGTON DOANE, D.D.

From his *Songs by the Way*, 1824. Headed 'Christ this day.'

Dr. Doane was born at Trenton, New Jersey, in 1799. Rector of Trinity Church, Boston, U.S.A., 1828; Bishop of New Jersey, 1832. Bishop Doane's learning and great gifts of mind and heart have won him a lasting place in the religious life of America. He died at Burlington, New Jersey, 1859. His son, Dr. Crosswell Doane, is Bishop of Albany. In 1860 he published his father's *Works* in four volumes with a memoir. In the judgement of many this ranks first among American hymns.

Hymn 114. What equal honours shall we bring.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'Christ's humiliation and exaltation.' Ver. 4 is omitted—

> All riches are His native right,
>   Yet He sustain'd amazing loss;
> To Him ascribe eternal might,
>   Who left His weakness on the cross.

The original of ver. 4, line 1, reads, 'Honour immortal must be paid'; and the second line of ver. 5, 'Who bore the curse for wretched man.'

This was omitted from the Methodist hymn-book in 1875, and restored in 1904.

Hymn 115. O filial Deity,

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 97. 'Hymn to the Son.' Ver. 2 omitted.

Charles Wesley was converted on May 21, 1738. On June 16 he says in his Journal: 'After dinner, Jack Delamotte (brother of his companion in Georgia) came for me. We took coach, and by the way he told me, that when we were last together at Blendon (near Bexley, in Kent), in singing, "Who for me, for me hast died," he found the words sink into his soul; could have sung for ever, being full of delight and joy; since then has thought himself led in everything; feared nothing so much as offending God; could pray with life; and, in a word, found that he did indeed believe in the Lord Jesus.' That entry proves that this hymn was written within three weeks of Charles Wesley's conversion. Jack Delamotte is, therefore, the first convert won by his friend's poetry. The words that were blessed to him form a link to Luther and St. Paul. The Wednesday before Charles Wesley's conversion, Mr. Holland 'accidentally lit upon' Luther's *Commentary* on the Galatians. Charles Wesley writes: 'I spent some hours this evening in private with Martin Luther, who was greatly blessed to me, especially his conclusion of the second chapter. I laboured, waited, and prayed to feel "who loved *me*, and gave Himself for *me*."' Luther says, 'Therefore, thou shouldest so read these little words *me*, and *for me*, that thou mayest ponder them well, and consider that they are full of meaning. Accustom yourself to grasp this little word *me* with sure trust, and apply it to thyself; and do not doubt that thou art among those who are named in the little word *me*. Also, thou shouldest clearly understand that Christ did not only love Peter, Paul, and other Apostles and prophets, and give Himself for them, but that such grace concerns us, and comes to us as to them; therefore are we also intended by the little word *me*. Those words, "who loved me and gave Himself for me," are full of great and mighty comfort, and therefore are powerful to awake faith in us.' There is the inspiration of the line, 'Who for me, for me hast died.'

On July 2, 1738, Charles Wesley met at Mr. Sims', in the Minories, a Mrs. Harper, who had that day 'received the Spirit, by the hearing of faith; but feared to confess it. We sung the hymn to Christ. At the words, "Who for me, for me hast died," she burst out into tears and outcries, "I believe, I believe!" and sank down. She continued, and increased in the assurance of faith; full of peace, and joy, and love. We sang and prayed again. I observed one of the maids run out, and, following, found her full of tears, and joy, and love. I asked what ailed her. She answered, as soon as joy would let her, that "Christ died for her!" She appeared quite overpowered with His love.'

Hymn 116. Jesus comes with all His grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749, No. 33; *Works*, v. 332. 'For those that wait for full redemption.' Four verses are omitted.

Hymn 117. We saw Thee not when Thou didst come.

JOHN HAMPDEN GURNEY, M.A. (1802–62).

From *Psalms and Hymns*, for use in the churches of Marylebone, 1851, which contains thirteen of Mr. Gurney's hymns. Among them is 'Fair waved the golden corn,' a hymn on 'The Offering of the First-fruits.'

Mr. Gurney was the eldest son of Sir John Gurney, Baron of the Court of Exchequer. He studied for the law, but preferred the Church. He was a man of position and wealth. He became curate of Lutterworth, where he remained, in spite of many flattering offers, for seventeen years. He was made Rector of St. Mary's, Marylebone, 1842, and afterwards Prebendary of St. Paul's.

This hymn, of which a detailed account is given in Julian's *Dictionary*, was suggested by a poem 'in a small American volume.' This was well conceived, but imperfectly executed; and after successive alterations, Mr. Gurney found that nothing remained of the original composition but the first four words and the repeated words. It is traced to a volume compiled by the elder daughters of the Rev. W. Carus Wilson, *Songs from the Valley: A Collection of Sacred Poetry*, Kirkby Lonsdale, 1834. It is headed 'Faith. Blessed are they who have not seen, and yet have believed.' The first verse reads—

> We have not seen Thy footsteps tread
> This wild and sinful earth of ours,
> Nor heard Thy voice restore the dead
> Again to life's reviving powers:
> But we believe—for all things are
> The gifts of Thine Almighty care.

Hymn 118. Immortal Love, for ever full.

JOHN GREENLEAF WHITTIER.

From 'Our Master,' dated 1866. Appeared in *The Panorama, and other Poems*, 1856.

The Quaker poet of America was born at Haverhill, Massachusetts, in 1807. He worked on his father's farm till he was twenty. A copy of Robert Burns's poems, bought from a pedlar, first turned his mind to poetry. His earliest piece was printed in the Newburyport *Free Press*, 1824. The editor persuaded Whittier's father to send him to the Academy at Haverhill, where he worked as a teacher and slipper-maker to support himself. He became editor in Boston in 1828, and in 1836 Secretary of the American Anti-Slavery Society, and editor of the Pennsylvania *Freeman*, in which offices he did noble service to the cause of freedom. He moved to Amesbury, Mass., in 1840. His last years were spent at Oak Knoll, Danvers. He died in 1892.

His *Poems*, in seven volumes, were published in 1889. Lowell says—

> There was ne'er a man born who had more of the swing
> Of the true lyric bard and all that kind of thing.

Hymn 119. O Lord and Master of us all.

JOHN GREENLEAF WHITTIER (118).

From 'Our Master,' beginning with ver. 16. The line reads, 'Our Lord and Master of us all.'

Hymn 120. We know, by faith we surely know.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture (left in MS.); *Works*, xiii. 210. 1 John v. 20.

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Hymn 121. Jesus, the First and Last.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 221. On Rev. i. 11: 'The First and the Last.'

Hymn 122. Hark! the herald-angels sing.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 183. 'Hymn for Christmas Day,' in ten verses of four lines. Two are omitted here—

8. Now display Thy saving power,
Ruin'd nature now restore;
Now in mystic union join
Thine to ours, and ours to Thine.

10. Let us Thee, though lost, regain,
Thee, the Life, the Inner Man:
O! to all Thyself impart,
Form'd in each believing heart.

The lines in the original—

Ver. 1: Hark how all the welkin rings,
Glory to the King of kings,
Ver. 5: Hail the heavenly Prince of Peace!—

were first changed to the present form in Whitefield's *Collection*, 1753;

Ver. 2: Universal Nature, say,
'Christ the Lord is born to-day!'

were changed to their present form in Madan's *Psalms and Hymns*, 1760;

Ver. 4: Pleased as man with men to appear,
Jesus, our *Immanuel* here,

take their present form in *Hymns Ancient and Modern*, 1861.

Sir Henry Baker held that though Charles Wesley's orthodoxy was beyond question, 'appear' might be susceptible of a Docetic interpretation—that Christ was not really made man, but seemed so.

The effect of Charles Wesley's conversion is manifest in a glorious outburst of song. The first hymn in this second part of *Hymns and Sacred Poems* is—

Where shall my wandering soul begin?

Then follow in quick succession—

Thee, O my God and King.
O Filial Deity.
Glory be to God on high.
Peace, doubting heart, my God's I am.
Arise, my soul, arise.
Saviour, the world's and mine.
Jesu, my God and King.
Jesu, Thou art our King.

Next come side by side, all in the same measure, the Christmas hymn, which has given the Church its sweetest voice of praise over the Incarnation; a hymn for the Epiphany; the great Easter song, 'Christ the Lord is risen to-day'; the Ascension-Day hymn, 'Hail the day that sees Him rise'; and the hymn for Whit-Sunday, 'Granted is the Saviour's prayer.' The Christmas hymn found its way into the New Version. It is thought that the university printer in the eighteenth century inserted it after the Psalms as a festival hymn to fill a blank space. It has retained its post of honour, despite some attempts to dislodge it. 'The act did much to introduce hymnody, as distinguished from metrical psalmody, into the public worship of the Church.' Dr. Julian says, 'Amongst English hymns, it is equalled in popularity only by Toplady's "Rock of Ages," and Bishop Ken's Morning and Evening Hymns, and is excelled by none. In literary merit it falls little, if anything, short of this honour.'

Hymn 123. O come, all ye faithful.

Latin; translated by FREDERICK OAKELEY, D.D.

'Adeste fideles, laeti triumphantes,' has been ascribed to Bonaventura, but is probably a Latin hymn of French or German authorship, dating from the seventeenth or eighteenth century. The hymn, as given in *Thesaurus Animae Christianae*, has eight verses. In *The Evening Office of the Church*, a Roman Catholic book of devotions, 1760, four verses are given, with an English translation. In England, stanzas 1, 2, 7, 8 are used. The French cento generally has 1, 3, 5, 6, and rarely 4.

Frederick Oakeley, born at Shrewsbury in 1802, was the youngest son of Sir Charles Oakeley, Governor of Madras. He became a Fellow of Balliol in 1827, and took a leading part in the Oxford Movement. In 1839 he was incumbent of Margaret

Street Chapel, London. He joined the Roman Catholic Church in 1845, and became Canon of the Pro-Cathedral for the Westminster district in 1852. He died in 1880.

Canon Oakeley's translation of the English form of the Latin text was made in 1841 for use at Margaret Street Chapel, London, of which he was incumbent, and came into notice by being sung there. It was included in the *People's Hymnal*, 1867. It began, 'Ye faithful, approach ye.' The improved form here given appeared in Murray's *Hymnal*, 1852. The second line read 'Joyfully triumphant.'

The tune in MS., dated 1751, is at Stonyhurst. It was published in 1782. In 1797 it was harmonized by Vincent Novello, and sung at the Chapel of the Portuguese Embassy, where he was organist. He ascribed the tune, which at once became popular, to John Reading, organist of Winchester Cathedral, 1675–81.

Hymn 124. Christians, awake, salute the happy morn.

JOHN BYROM, M.A., F.R.S. (1692–1763).

Compiled from a poem of forty-eight lines given in his *Poems*, 1773.

Dr. Byrom was born at Kersall Cell, Manchester. He became Fellow of Trinity College, Cambridge, studied medicine at Montpelier, and returned to England in 1718 with his diploma. He married his cousin in 1721. Byrom invented a system of shorthand, and earned his living by teaching it. He was elected F.R.S. 1724, and succeeded to the family property in 1740 by the death of his elder brother. Byrom was a disciple of William Law, and a friend of John and Charles Wesley. He wrote for the *Spectator* under the pseudonym of 'John Shadow.' Many pleasant glimpses of the Evangelical Revival and its leaders are gained from his *Journal and Letters*. Wesley says, 'He has all the wit and humour of Dr. Swift, together with much more learning, a deep and strong understanding, and above all, a serious vein of poetry (see also 526).

The tune 'Stockport' (or 'Yorkshire'), by John Wainwright, organist of Manchester Parish Church, was sung by the composer and his choristers before Byrom's house at Kersall Cell on Christmas Eve, 1750.

Byrom promised his favourite daughter, Dolly, to write her something for a Christmas present in 1745, and on Christmas morning she found an envelope addressed to her containing this hymn, headed 'Christmas Day for Dolly' (see p. 500). The MS. is preserved at Chetham's Hospital, Manchester. It remained in the possession of his family for about a century, till it passed into the hands of James Crossley; and on his death was sold to the hospital, of which he had been honorary librarian. It was published in Harrop's *Manchester Mercury* in 1746. Byrom wrote many hymns for the boys at Chetham's Hospital, and said he preferred that employment to being laureate to Frederick II, then engaged in the Seven Years' War.

Byrom was very tall, and gives an amusing account of the difficulty he had in finding a horse high enough for him to ride; but he was eclipsed by a gentleman from Worcestershire, 'almost a head taller than I; people talk to me as if I were grown a mere dwarf.' He carried a stick with a crook-top, and wore 'a curious, low-polled, slouched hat, from under the long-peaked front brim of which his benignant face bent forward a cautiously inquisitive kind of look, as if he were in the habit of prying into everything, without caring to let everything enter deeply into him.' (See also below, p. 500.)

Hymn 125. O Saviour, whom this holy morn.

REGINALD HEBER, D.D. (28).

Published in the *Christian Observer*, November, 1811, headed 'Christmas Day.' The latter half of the first verse reads—

To wandering and to labour born,
To weakness and to woe!

This is altered in the posthumous *Hymns*, 1827.

Hymn 126. To us a child of royal birth.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, xi. 117. Luke ii. 11.

Hymn 127. Brightest and best of the sons of the morning.

REGINALD HEBER, D.D. (28).

Epiphany hymn, first published in *Christian Observer*, November, 1811.

On December 19, 1824, when Bishop Heber consecrated the church at Meerut, he says, 'I had the gratification of hearing my own hymns, "Brightest and best," and that for St. Stephen's Day' ('The Son of God goes forth to war,') 'sung better than I ever heard them in a church before. It is a remarkable thing that one of the earliest, the largest, and handsomest churches in India, as well as one of the best organs, should be found in so remote a situation, and in sight of the Himalaya mountains.'

The MS. of this and other hymns by Heber is preserved in the British Museum. It is a compilation in two small exercise-books, with problems of Euclid on one side, possibly made by the bishop's children, and on the other side a small collection of hymns in the bishop's beautiful handwriting. The collection was made after he had seen the Olney Hymns, of which he was a great admirer, and was given to his friend Dean Milman.

Hymn 128. As with gladness men of old.

William Chatterton Dix (1837–98).

An Epiphany hymn, written for use at St. Raphael's, Bristol; printed in the Rev. A. H. Ward's Supplement, 1860, and in Mr. Dix's *Hymns of Love and Joy*, 1861.

Mr. Dix was the son of John Dix, the Bristol surgeon, who wrote the *Life of Chatterton.* He was educated at Bristol Grammar School, and became manager of a marine insurance company in Glasgow. He published several volumes of poetry and devotional works. His renderings of Greek and Abyssinian hymns deserve careful attention. Mr. Dix was recovering from a serious illness in 1860, when one evening the lines of this hymn took shape in his mind, and he committed them to paper. Lord Selborne considered it one of the finest English hymns. He brought it into notice in his paper on 'English Church Hymnody' at the York Church Congress, 1866: 'I may be permitted to say, that the most favourable hopes may be entertained of the future prospects of British hymnody, when among its most recent fruits is a work so admirable in every respect as the Epiphany Hymn of Mr. Chatterton Dix; than which there can be no more appropriate conclusion to this lecture, "As with gladness men of old."'

Hymn 129. From the eastern mountains.

GODFREY THRING, D.D.

Written in 1873, and published in his *Hymns and Sacred Lyrics*, 1874, as a Processional for Epiphany. The original was in six verses of four lines, with the refrain—

Light of Life, that shineth
  Ere the worlds began,
Draw Thou near and lighten
  Every heart of man.

Prebendary Thring, son of Rev. J. G. D. Thring, of Alford, Somerset, and brother of Rev. Edward Thring, head master of Uppingham School, was born in 1823, educated at Shrewsbury School and Balliol College, and in 1858 succeeded his father as rector of Alford-with-Hornblotton. In 1876 he was Prebendary of Wells Cathedral. He died on September 13, 1903, at Plonck's Hill, Shamleigh Green. He published *Hymns, Congregational and Others*, 1866; *Hymns and Verses*, 1866; *Hymns and Sacred Lyrics*, 1874; *A Church of England Hymn-book*, 1880; revised edition, 1882. The whole edition of *Hymns and Sacred Lyrics* was destroyed in a fire at the publishers'. Dr. Thring only discovered this some time after, when a stranger asked how he could get a copy, as every publisher told him it was out of print.

Hymn 130. Cradled in a manger, meanly.

GEORGE STRINGER ROWE.

The Rev. G. S. Rowe was born at Margate, 1830; educated at Didsbury College; entered the Wesleyan ministry, 1853; Governor of Headingley College, 1888–1904. His *Life of John Hunt*, *James Calvert*, and other missionary books have had great influence and wide circulation. *The Psalms in Private Devotion*, *Alone with the Word*, *At His Feet*, *On His Day* are much prized as helps to devotion. He died in 1913.

This hymn was written for the Christmas number of *At Home and Abroad*, the children's periodical which followed *The Juvenile Offering*, which he edited for more than twelve years. It found a place in the *Methodist Sunday-School Hymn-Book*, 1879.

Hymn 131. While shepherds watched their flocks by night.

NAHUM TATE (17).

Supplement to the *New Version*, probably in 1699.

Hymn 132. It came upon the midnight clear.

EDMUND HAMILTON SEARS, D.D.

Dr. Sears was born at Sandisfield, Massachusetts, 1810, and became a Unitarian pastor in the same State. He died in 1876 at Weston, Massachusetts, where he had been pastor of the Unitarian Church since 1865. His views were largely Swedenborgian. He believed in the absolute divinity of Christ. From 1859 to 1871 he was one of the editors of the *Monthly Religious Magazine*.

This hymn was sent to the Rev. Dr. Morrison, as editor of the *Christian Register*, about December, 1849. He says, 'I was very much delighted with it, and before it came out in the *Register* read it at a Christmas celebration of Dr. Lunt's Sunday school in Quincy. I always feel that, however poor my Christmas sermon may be, the reading and singing of this hymn are enough to make up for all deficiencies.'

Hymn 133. Let earth and heaven combine.

CHARLES WESLEY (1).

Hymns for the Nativity of our Lord, No. 5; *Works*, iv. 109. Ver. 3 is omitted—

See in that Infant's face
  The depth of Deity,
And labour while ye gaze
  To sound the mystery:
In vain; ye angels, gaze no more,
But fall, and silently adore.

Hymn 134. Glory be to God on high.

CHARLES WESLEY (1).

Hymns for the Nativity of our Lord, No. 4; *Works*, iv. 108.

Hymn 135. Arise, my soul, arise, Thy Saviour's sacrifice!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 146. 'Hymn on the Titles of Christ.' Fifteen verses.

Hymn 136. Glorious Saviour of my soul.

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, 1741, No. 6; *Works*, iii. 10. Inserted in the first number of the *Arminian Magazine*.

Three verses are here omitted. In ver. 1 Charles Wesley's feeble 'Thou hast *an* atonement made' is transformed into 'full atonement.'

Hymn 137. Stupendous height of heavenly love.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, xi. 114. Luke i. 78.

In ver. 4 the original is 'And through the dreary vale unknown.'

Hymn 138. Thou didst leave Thy throne.

EMILY ELIZABETH STEELE ELLIOTT.

Privately printed for the choir and schools of St. Mark's, Brighton, 1864; published in 1870 in *Church Missionary Juvenile Instructor*, which she edited for six years, and in her *Chimes of Consecration and Faith*.

Emily Elizabeth Steele Elliott (1835–97) was the daughter of Rev. Edward Bishop Elliott, author of *Horae Apocalypticae*, and brother of Charlotte Elliott. She was much interested in mission work at Mildmay Park.

Hymn 139. Hark the glad sound, the Saviour comes.

PHILIP DODDRIDGE (95).

An Advent hymn, written December 28, 1735, and headed 'Christ's Message, from Luke iv. 18, 19.' It was published in Scottish

Translations and Paraphrases, 1745, but apparently not in England till 1775. Verses 2, 4, and 6 of the original MS. read—

2. On Him the Spirit largely poured
 Exerts its sacred fire;
Wisdom and might and zeal and love
 His holy breast inspire.

4. He comes from the thick films of vice
 To clear the mental ray;
And on the eye-balls of the blind
 To pour celestial day.

6. His silver trumpets publish loud
 The jub'lee of the Lord;
Our debts are all remitted now,
 Our heritage restored.

Earl Selborne thinks Doddridge 'generally more laboured and artificial' than Watts, but 'in his better works distinguished by a graceful and pointed, sometimes even a noble style.' This hymn, he says, is 'as sweet, vigorous, and perfect a composition as can anywhere be found.'

An intimate friend of Colonel James Gardiner, who was killed at Prestonpans in 1745, wrote to Doddridge, 'Your spiritual hymns were among his most delightful and soul-improving repasts; particularly those on beholding transgressors with grief, and Christ's Message.'

Pope's *Messiah* has suggested his lines—

He from thick films shall purge the visual ray,
And on the sightless eye-balls pour the day.

As Doddridge puts it, in his *Life of Colonel Gardiner*, 'This stanza is mostly borrowed from Mr. Pope.'

Hymn 140. Jesus, Thy far-extended fame.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 374. Heb. xiii. 8. In twelve verses.

The original of ver. 6 reads—

My sore disease, my desperate sin
 To Thee I mournfully confess.

Hymn 141. Jesus, Thee Thy works proclaim.

CHARLES WESLEY (I).

Hymns on the Four Gospels (left in MS.); *Works*, x. 160. Matt. iv. 23.

The last three lines in the original read—

Which pardon and perfection brings,
Saves our fallen dying race,
And lifts us into kings.

Hymn 142. Jesus, if still Thou art to-day.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 262. Headed 'These things were written for our instruction.' Twenty-one verses.

In ver. 8, 'Long have I waited in the way' is the original.

Hymn 143. O Thou, whom once they flocked to hear.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, iv. 376. Heb. xiii. 8. Ten verses.

In ver. 6 the original is 'Display Thy *justifying* power.'

Hymn 144. Lord! it is good for us to be.

ARTHUR PENRHYN STANLEY, D.D.

In an article on 'The Transfiguration, and hymns relating thereto,' *Macmillan's Magazine*, April, 1870, with this note, 'I have endeavoured (as in a hymn written some years ago on the Ascension) to combine, as far as possible, the various thoughts connected with the scene.'

'Master, it is good to be,' was changed by Dean Stanley to 'Lord, it is good for us to be,' in his final revision.

Dean Stanley was born at Alderley in 1815. His father afterwards became Bishop of Norwich. Stanley was educated under Arnold at Rugby, and his *Life* of the great schoolmaster has become an English classic. He had a brilliant course at Oxford, and became College tutor. In 1851 he was made Canon of Canterbury, and wrote his *Historical Memorials of Canterbury*. In 1856 he was appointed Professor of Ecclesiastical History at Oxford, and in 1863 Dean of Westminster. He made a singularly happy marriage with

Lady Augusta Bruce, a personal friend of Queen Victoria. A more catholic-hearted man than Dean Stanley never lived. He invited leading Nonconformists to speak in the Abbey, and cultivated friendly relations with Dr. Rigg, then his neighbour at Westminster.

The dean opened Westminster Abbey to John and Charles Wesley. He said in 1878, 'The President of the Wesleyan Conference asked if I would allow the erection of a monument in Westminster Abbey, in Poets' Corner, to Charles Wesley, as the sweet psalmist of our "English" Israel. I ventured to ask, "If we are to have a monument to Charles, why not to John?" To John Wesley, accordingly, together with his brother Charles—not as excluding Charles, but as the greater genius, as the greater spirit of the two—that monument has been erected.'

When the memorial was unveiled he was smarting under the loss of his wife, and his feelings found relief in a memorable application of Charles Wesley's words to himself—

> My company before is gone,
> And I am left alone with Thee;
> With Thee all night I mean to stay,
> And wrestle till the break of day.

Dean Stanley died in 1881. Husband and wife rest together in a quiet corner of Henry the Seventh's Chapel in Westminster Abbey. His *Eastern Church*, *Jewish Church*, *Sinai and Palestine*, *Memorials of Westminster Abbey* are all classics.

His favourite among Charles Wesley's hymns was that entitled *Catholic Love*—

> Weary of all this wordy strife,
>   These notions, forms, and modes, and names,
> To Thee, the Way, the Truth, the Life,
>   Whose love my simple heart inflames,
> Divinely taught, at last I fly
> With Thee and Thine, to live and die.

Hymn 145. Heal us, Immanuel; hear our prayer.

William Cowper (60).

Olney Hymns, 1779, headed 'Jehovah-Rophi'—'I am the Lord that healeth thee.' The original reads—

> Heal us, Emmanuel! here we are,
>   Waiting to feel Thy touch.

Hymn 146. Fierce raged the tempest o'er the deep.

GODFREY THRING, D.D. (129).

Based on Mark iv. 39. Written in 1861; appeared in Rev. R. R Chope's *Hymnal*, 1862.

It is one of the most popular of Prebendary Thring's hymns. Dr. Dykes composed his fine tune 'St. Aëlred' for it. Prebendary Thring was sitting quietly alone when with half-closed eyes he seemed to see the raging sea, the terrified mariners, and the Saviour sleeping amid the storm. He took pen and paper, and wrote his hymn straight away 'rapidly and spontaneously.'

It was probably suggested by Anatolius' Ζοφερᾶς τρικυμίας, which Dr. Neale translated 'Fierce was the wild billow.'

Hymn 147. Lord, we sit and cry to Thee.

HENRY HART MILMAN, D.D. (1791–1868).

Based on the story of the 'Blind Man of Jericho,' the Gospel for Quinquagesima Sunday.

Dean Milman was the youngest son of Sir F. Milman, an eminent Court physician. He had a brilliant course at Oxford. Dean Stanley called his Newdigate poem 'the most perfect of Oxford prize poems.' He became Vicar of Reading, and in 1821 Professor of Poetry at Oxford. From poetry he passed to history. His *History of the Jews* raised a storm of criticism, but, as Dean Stanley said, it treated the characters and events of sacred history both critically and reverently. In 1835 Dr. Milman became Canon of Westminster, and Rector of St. Margaret's. He was appointed Dean of St. Paul's in 1849. His work on *Latin Christianity* is one of the masterpieces of English ecclesiastical history.

The Dean's thirteen hymns, including two for Lent, two for Advent, two funeral hymns, one for Passiontide, for Easter, and for those at sea, were composed before 1823, and published in his friend Heber's *Hymns*, 1827. On May 11, 1821, Heber wrote to Milman, 'I have during the last month received some assistance from ——, which would once have pleased me much; but, alas! your Advent, Good Friday, and Palm Sunday hymns have spoilt me for all other attempts of the sort.' In the following December he wrote again, 'You have indeed sent me a most powerful reinforcement to my projected hymn-book. A few more such, and I shall neither need nor wait for the aid of Scott and Southey. Most sincerely, I have not seen any hymns of the kind which more completely correspond to my ideas of what such compositions ought to be, or to the plan, the outline of which it has been my wish to fill up.'

Hymn 148. O help us, Lord! each hour of need.

HENRY HART MILMAN, D.D. (147).

First published in Heber's *Hymns*, 1827. Based on the Gospel for the Second Sunday in Lent, Matt. xv. 25.

Hymn 149. There were ninety and nine that safely lay.

ELIZABETH CECILIA CLEPHANE.

The writer was the third daughter of Andrew Clephane, Sheriff of Fife, and was born in Edinburgh in 1830. Her hymns appeared in the *Family Treasury* under the title, 'Breathings on the Border.' The editor, the Rev. W. Arnot, said in introducing the first hymn, 'Beneath the Cross of Jesus,' 'These lines express the experiences, the hopes, and the longings of a young Christian lately released. Written on the very edge of this life, with the better land fully in the view of faith, they seem to us footsteps printed on the sands of Time, where these sands touch the ocean of Eternity. These footprints of one whom the Good Shepherd led through the wilderness into rest, may, with God's blessing, contribute to comfort and direct succeeding pilgrims.' She died in 1869. This hymn appeared in the *Children's Hour* in 1868, and afterwards in the *Family Treasury*, 1874, p. 595. Mrs. Pitman says (*Lady Hymn-Writers*, p. 262) she remembers hearing it sung in a little 'upper room' at Weston-super-Mare, by an evangelist, some years before it became popular. 'Miss Clephane, by this hymn, has set in motion a sermon on the love of Christ which will never die as long as the English tongue is spoken. Only in the last great day will it be known how many wandering sheep have been brought to Jesus by its means.' Mr. Sankey saw it in the *Christian Age* during his first mission in Scotland. The idea of the tune came to him during a Conference on 'The Good

Shepherd.' He sang it on May 16, 1874, at the Free Assembly Hall, Edinburgh, before it was written down. When he began to sing it he scarcely hoped to remember the air. After he had finished the first verse, he wondered if he could sing the second in the same way. He succeeded, and the meeting was broken down; but Mr. Sankey described it as the most intense moment of his life. It produced an immense impression, and instantly became popular.

It is said that an impenitent and careless man once heard in the distance the words 'I go to the desert to find my sheep' being sung. And on the hillside faith came by hearing, and he was saved.

'Beneath the Cross of Jesus' is another hymn of Miss Clephane's which has won wide popularity.

Hymn 150. Tell me the old, old story.

MISS KATHERINE HANKEY.

A 'Life of Jesus' in fifty-five verses. This is Part I., 'The Story Wanted,' written January 29, 1866; 'The Story Told,' Part II., was written in November of the same year. It has probably been translated into more languages than almost any other child's hymn. It is an English hymn. Mr. W. H. Doane, of Preston, Connecticut, set it to music at Mr. Sankey's request, and turned it into an eight-line verse with a chorus. It has become immensely popular, but Miss Hankey greatly deprecated this setting, as each verse is complete in itself. The restoration of the hymn to its true form does justice to the author and the hymn. Her 'Heart to Heart,' 1870, was republished, with music by the author, in 1878.

I love to tell the story
  Of unseen things above,

is another of her hymns.

Hymn 151. With glorious clouds encompassed round

CHARLES WESLEY (1).

Hymns for the use of Families, and on various occasions, 1767; *Works*, vii. 194.

Charles Wesley's first verse is indebted to his brother Samuel's *Hymn to God the Father*—

In light unsearchable enthroned
  Whom angels dimly see,

which owes much in turn to *Paradise Lost*, v. 157—

> Who sitt'st above these heavens,
> To us invisible or dimly seen.

In the *Proceedings* of the Wesley Historical Society, the Rev. W. F. Moulton, D.D., writes: 'The character of the hymn—what we should now call its solidarity—might of itself account for the sparing use of the hymn in public. It is of one piece. We cannot remove a verse without disturbing the flow and marring the cohesion of the whole poem. Probably, however, the real obstacle to frequent use has lain in certain expressions in verses 5, 6, which offend modern taste. Verse 5 John Wesley himself "scrupled singing"; to him the words, "That dear disfigured face," savoured of "too much familiarity," seemed to speak of "our blessed Lord . . . as a mere man." To us probably verse 6 presents still greater difficulty, in the words, "wrap me in Thy crimson vest." To this figure I do not remember any exact parallel, either in the volumes of the Wesley poetry or elsewhere. Were it found in some ancient writer, or in some well-known Latin or Moravian hymn, we could more easily understand its sudden appearance here. I shall be glad to know if any parallel has been found by others.

'I suppose that we shall all agree as to the meaning. He whose name is "the Word of God" (Rev. xix. 13) is seen "arrayed in a garment sprinkled with," or "dipped in, blood." In Wesley's *Notes* this is rightly explained of "the blood of the enemies He hath already conquered" (Isa. lxiii. 1, &c.); but at least one ancient writer (Hippolytus) interpreted the words "as referring to Christ's own blood, by which the incarnate Word cleansed the world." In verse 12 we read that "He hath a name which no one knoweth but He Himself." With his characteristic tendency to combine allusions and unite symbols, Charles Wesley seizes on the cognate thought of Gen. xxxii. 29, so exquisitely rendered in Hymns 140, 141 [now 449, 450]. In consonance with this he pleads, "O Saviour, take me to Thy heart, enfold me in Thy vesture dipped in Thine own atoning blood. Only when sprinkled with, encompassed with, the blood of atonement can I understand Thy name. When I am thus enabled to receive the revelation, tell me *all* Thy name."

'The whole hymn well illustrates the extent to which the words of Scripture are embedded in the Wesley hymns. If we would trace up the thoughts and phraseology of the hymn to their source, we cannot quote fewer than the following texts: Exod. xxiv. 16, 17; Ps. xcvii. 2; Ezek. x. 4; Isa. vi. 2; Job xi. 7, xxiii. 3, 8, 9; 1 Tim. vi. 16; Hab. i. 13; Isa. lix. 2; Ps. ciii. 19; Isa. vi. 1; Exod. iii. 8; Job xxv. 6; Ps. xxii. 6; Isa. xli. 14; Isa. liii. 3; Rev. i. 5; John i. 18; 1 John iv. 9; John xiv. 21; Col. i. 26–7; Acts xx. 28; John xvii. 26; John i. 14; 1 Tim. iii. 16; Eph. ii. 13; Tit. ii. 13–14; 2 Cor. viii. 9; Eph. iii. 18; Isa. liii. 4–5, lii. 14; 1 Pet. ii. 24; Rev. v. 6, xix. 12–13; Gen. xxxii. 29; 2 Cor. v. 19; Eph. iv. 32 (Gk. and R.V.); 1 Tim. iii. 16; 1 Pet. i. 2; Col. ii. 13–15; Rev. vii. 14.

'Partial parallels to the language of verses 5, 6, will be found in vol. vii. (of the *Poetical Works*), pp. 66, 92, 191, 215, 372; vol. xii., p. 90; vol. xiii., pp. 131, 258.'

Hymn 152. Plunged in a gulf of dark despair.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. Headed 'Praise to the Redeemer.' Ver. 2 reads, 'He *ran* to our relief.' Verses 4, 5, and 7 are omitted—

He spoil'd the pow'rs of darkness thus,
  And brake our iron chains;
Jesus hath freed our captive souls
  From everlasting pains.

In vain the baffled prince of hell
  His cursèd projects tries;
We that were doom'd his endless slaves,
  Are rais'd above the skies.

Yes, we will praise Thee, dearest Lord!
  Our souls are all on flame;
Hosanna round the spacious earth
  To Thine adorèd name.

When George Eliot's Methodist aunt (see 164) was dying she quoted 'Angels, assist our mighty joys.'

Hymn 153. His name is Jesus Christ the Just.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, x. 261. Matt. xii 21: 'In His name shall the Gentiles trust.'

Hymn 154. Ride on! ride on in majesty!

HENRY HART MILMAN, D.D. (147).

Published in Heber's *Hymns*, 1827. For Palm Sunday. The third line ran, 'Thine humble beast pursues its road,' which was changed by Murray in his *Hymnal*, 1852, into 'O Saviour meek, pursue Thy road.' It is the most popular of Palm Sunday hymns.

Hymn 155. When our heads are bowed with woe.

HENRY HART MILMAN, D.D. (147).

In Heber's *Hymns*, 1827. For the Sixteenth Sunday after Trinity. It is based on the Gospel account of the Widow of Nain. The refrain was originally 'Gracious Son of Mary, hear.' It brings out the proper humanity of Christ as the ground of human appeal for sympathy and help.

Two verses are omitted—

3. When the sullen death-bell tolls
For our own departed souls;
When our final doom is near,
Gracious Son of Mary, hear!

6. Thou the shame, the grief hast known,
Though the sins were not Thine own;
Thou hast deign'd their load to bear;
Gracious Son of Mary, hear.

Hymn 156. Go to dark Gethsemane.

JAMES MONTGOMERY (94).

The first form of this hymn appeared in Cotterill's *Selection*, 1820; five years later this revised form was given in Montgomery's *Christian Psalmist*. Both forms are in extensive use.

Three verses of the earlier version may be quoted—

2. See Him at the judgement-hall,
  Beaten, bound, revil'd, arraign'd;
See Him meekly bearing all!
  Love to man His soul sustain'd!
Shun not suffering, shame or loss,
Learn of Christ to bear the cross.

3. Calvary's mournful mountain view;
There the Lord of Glory see,
Made a sacrifice for you,
Dying on the accursèd tree:
It is finish'd! hear Him cry:
Trust in Christ, and learn to die.

4. Early to the tomb repair,
Where they laid His breathless clay;
Angels kept their vigils there;
Who hath taken Him away?
'Christ is risen!' He seeks the skies;
Saviour! teach us so to rise.

In his *Original Hymns* it is headed 'Christ our example in suffering.' The Rev. James King describes a visit to Gethsemane in his *Anglican Hymnology*. We 'sat down on a rock overlooking the garden. The moon was still bright, and the venerable olive-trees were casting dark shadows across the sacred ground. The silence of night increased the solemnity. No human voice was heard, and the stillness was only broken by the occasional barking of dogs in the city. We read, by the light, passages bearing on the agony, and James Montgomery's solemn hymn, "Go to dark Gethsemane."'

The 1820 form is the same as that of 1825, except the last line, 'Learn from Him to watch and pray.'

Hymn 157. Saviour, when in dust to Thee.

SIR ROBERT GRANT (4).

In the *Christian Observer*, 1815, entitled 'Litany.' In Elliott's *Psalms and Hymns*, 1835.

Hymn 158. Behold the Saviour of mankind.

SAMUEL WESLEY.

Samuel Wesley (1662–1735) was son of the Rev. John Westley, of Winterborn-Whitchurch, who was ejected from the living in 1662. His son studied at a Nonconformist academy in London, but resolved to join the Church of England, and entered as a servitor at Exeter College.

When at Oxford he published a volume of poems, in 1685, with the strange title, *Maggots*. In 1693 his *Heroic Poem on* *the Life of our Blessed Lord and Saviour Jesus Christ* was dedicated to Queen Mary, and this led to his appointment as Rector of Epworth. He also published a three-volume *History of the Old and New Testament* in verse. His death-bed sayings show how the discipline of life had softened and chastened his spirit. He had reached the full assurance of faith and hope and love.

His hymn is a relic of the great fire at Epworth on February 9, 1709, in which John Wesley nearly lost his life. The paper on which the hymn was written was blown into the garden from the burning house, and was there found singed by the flames.

Wesley published the hymn in his Charlestown *Psalms and Hymns*, 1737, headed 'On the Crucifixion,' and in his *Hymns and Sacred Poems*, 1739; *Works*, i. 117. When the Evangelical Revival began this hymn was ready for use, and bore a glorious harvest. It was sung by Charles Wesley on July 18, 1738, when he and Mr. Bray were locked in with a party of condemned criminals in a cell at Newgate. He says, 'It was one of the most triumphant hours I have ever known.' Next morning it strengthened those penitents to face death and eternity.

The first and third verses of this hymn helped Thomas Walsh, the Irish Romanist, to find rest in Christ. He had gone to the Methodist service at New Market, near Limerick, at the beginning of 1750. The preacher quoted Isa. lxiii. 1 in his prayer. 'The former words in the prayer, and these in the hymn, came with such power to my heart, that I was constrained to cry out, "Bless the Lord, O my soul; and all that is within me, bless His holy name: for He hath forgiven all mine iniquity, and healed my diseases." And now was I divinely assured that God, for Christ's sake, had forgiven me all my sins. I broke out into tears of joy and love.'—*Early Methodist Preachers*.

The mother of Dr. Jobson had returned from a sacramental service, and in repeating this hymn was able to rest on Christ as her Saviour. As she reached the lines—

But soon He'll break death's envious chain,
  And in full glory shine,

the joy of faith burst into her life.

Hymn 159. Would Jesus have the sinner die?

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, Bristol, 1741, No. x., headed 'Jesus Christ, the Saviour of all men'; *Works*, iii. 22. Inserted in the second number of the *Arminian Magazine*. Eighteen verses. Hymn 283 is the first part of the same hymn, 'See, sinners, in the gospel glass.' This hymn begins with ver. 12 of the original. In ver. 2 Charles Wesley wrote 'Dear, loving, all-atoning Lamb.'

Hymn 160. O Love divine! what hast Thou done?

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 74. 'Desiring to love.' In the original ver. 3 reads, 'To bring us rebels *near* to God.'

The refrain is from Ignatius' *Epistle to the Romans*, but it is raised from human love to divine, 'Amor meus crucifixus est.' John Mason has it in his *Songs of Praise*, 1683, as an opening line. Faber uses the refrain in his hymn on the Crucifixion—

Come, take thy stand beneath the cross;
  And let the blood from out that side
Fall gently on thee, drop by drop!
  Jesus, our Love, is crucified!

Mr. C. L. Ford illustrates ver. 4, 'And gladly catch the healing stream,' by an account of a Good Friday procession at Monaco: 'Les Madeleines et l'Ange du Calice recueillant les gouttes du sang qui découle du coeur de Notre Seigneur Jésus-Christ.'

Hymn 161. All ye that pass by.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 371. 'Invitation to Sinners.' In ver. 7 (line 4) the original reads, 'Acquitted I was.'

Whitefield once gave out this hymn when he preached at the market-cross at Nottingham. A stout Churchman who had ridden from Ilkeston to hear him, arrived at the moment he was reading the first verse, and the third line came home as a direct appeal to himself. He was thus brought to Christ, and all his family followed in his footsteps. One of his daughters married Mr. Hatton, of Birmingham.

Hymn 162. O come and mourn with me awhile.

F. W. FABER, D.D. (54).

'Good Friday' in *Jesus and Mary*, 1849, headed 'Jesus Crucified.' Ten verses of four lines. In *Hymns Ancient and Modern*, 1861.

The original refrain, 'Jesus, our Love, is crucified,' is taken from a hymn by J. Mason, 1683. 'My Lord, my Love, was crucified' was changed to 'Jesus, our Lord, is crucified,' and this has been adopted almost universally. It is St. Ignatius' 'Amor meus crucifixus est,' in his *Epistle to the Romans*, written on his way to martyrdom, which was freely used through the Middle Ages, and of which Charles Wesley made such memorable use in some of his hymns (see 160).

Hymn 163. O Sacred Head once wounded.

GERHARDT; translated by DR. J. WADDELL ALEXANDER.

Dr. Alexander's translation appeared in the *Christian Lyre*, 1830. Two stanzas were added in 1849.

Gerhardt's 'O Haupt voll Blut und Wunden' is itself a free translation of the *Salve caput cruentatum*, ascribed to St. Bernard of Clairvaux (110), and entitled 'A rhythmical prayer to any one of the members of Christ suffering and hanging on the Cross.' It is divided into seven parts, addressed to the feet, knees, hands, side, breast, heart, and face of Jesus. This hymn is a translation of that addressed to the face of our Lord. According to the superstition of the time, the image of Christ on the cross bowed itself and embraced Bernard with outstretched arms as a token that his devotion was accepted. He died in 1153, and no MS. of the poem is known earlier than the fourteenth century.

Gerhardt's version, published in 1656, is headed 'To the suffering face of Christ.' Dr. Schaff says, 'This classical hymn has shown an imperishable vitality in passing from the Latin into the German, and from the German into the English, and proclaiming in three tongues, and in the name of the three Confessions—the Catholic, the Lutheran, and the Reformed—

with equal effect, the dying love of our Saviour, and our boundless indebtedness to Him.' Paulus Gerhardt (1607–76), a Lutheran pastor, ranks next to Luther as the most gifted and popular hymn-writer of his own Church. Gerhardt had many sorrows. He did not obtain a pastorate till he was forty-four; four of his five children died in early youth; his wife died after a long illness during the time he was without office in Berlin. Yet his hymns have no morbid touch, but are fresh and healthy in tone. From the first they became popular with all ranks and creeds, and are among the most cherished treasures of Germany to-day.

Dr. Alexander, the translator of Gerhardt's hymn, was born in Virginia, March 13, 1804, and was professor at Princeton, and Presbyterian minister in New York. He died at Sweet Springs, Virginia, July 31, 1859. He translated also the *Stabat Mater* and *Jesu dulcis memoria.*

When Christian Friedrich Schwartz was dying at Tanjore, in 1798, after nearly fifty years' apostolic labour for India, where Hyder Ali trusted and honoured him, his Malabar pupils gathered round and sang in their own language the last verse of this hymn. The missionary frequently joined in it. Then he rested a little, asked to be raised up, and passed to his rest.

The 'Passion Chorale,' to which the hymn is set, was published at Nürnberg in 1601, and first associated with this hymn in 1656. John Sebastian Bach greatly admired it, and used it several times in his *St. Matthew Passion Music.*

Hymn 164. When I survey the wondrous cross.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. It is No. 7 in Book III., 'Prepared for the Holy Ordinance of the Lord's Supper,' and is headed 'Crucifixion to the world by the cross of Christ,' Gal. vi. 14.

Ver. 4 is omitted—

His dying crimson, like a robe,
  Spreads o'er His body on the tree;
Then am I dead to all the globe,
  And all the globe is dead to me.

In the first edition, 1707, the hymn begins—

When I survey the wondrous cross
  Where the young Prince of Glory dy'd

Matthew Arnold thought this the finest hymn in our language. On the last day of his life he heard Dr. John Watson preach at Sefton Park, Liverpool. This hymn was sung after the sermon. Arnold was heard repeating the third verse in his sister's house shortly before his sudden death. When George Eliot's aunt, Mrs. Samuel Evans, the fiery little Methodist heroine of *Adam Bede*, 'a small, black-eyed woman, very vehement in her style of preaching,' was dying, in December, 1858, she was one night sitting by her bed in great pain, when she exclaimed, 'How good the Lord is! Praise His holy name.' As a friend supported her, she quoted the verse, 'See from His head, His hands, His feet'; then, after a pause, ver. 5 of Hymn 152, 'Angels, assist our mighty joys.' And after tears of joy, she added another verse, from Hymn 97, 'Worthy the Lamb that died, they cry.' Prof. Sidgwick thought ver. 3, ll. 1, 2, could hardly be surpassed in literary perfection.

Hymn 165. 'Tis finished! the Messiah dies.

CHARLES WESLEY (1).

Hymns on the Four Gospels; *Works*, xii. 99. 'It is finished,' John xix. 30. Eight verses. Published in the 1831 Supplement from MS. It is one of seven hymns on our Lord's words from the Cross. Other hymns were published in *Short Hymns*, based on certain verses of St. Luke's Gospel, but these were afterwards much enlarged and improved. Three verses are here omitted.

Hymn 166. Not all the blood of beasts.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'Faith in Christ our Sacrifice.' Watts read, 'And *hopes* her guilt was there.' His last verse runs—

Believing we rejoice
To *see* the curse remove;
We bless the Lamb with cheerful voice,
And *sing* His bleeding love.

Mr. G. J. Stevenson gives a story of a Jewess who read on the leaf of a hymn-book which had come into the house the first verse of this hymn. She could not get it out of her mind. She procured a Bible, and became a convert to Christianity. Her husband divorced her, and she was reduced to poverty. The Bible Society's colporteur said, 'All this I knew; and as

I stood by her bedside, she did not renounce her faith in her crucified Lord, but died triumphing in Him as her rock, her shield, and her exceeding great reward.'

Hymn 167. Thou very Paschal Lamb.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 251.

Hymn 168. Rock of Ages, cleft for me.

AUGUSTUS MONTAGUE TOPLADY, M.A.; altered by THOMAS COTTERILL, M.A.

For the account of Toplady and his hymn, see 401.

The three-verse form, 'which has gained as great, if not a greater hold upon the public mind than the original,' is given in Thomas Cotterill's *Selection of Psalms and Hymns*, 1815. In the *Supplement* to the Wesleyan Methodist hymn-book, 1831, where the hymn first made its appearance, Cotterill's version is adopted, with some slight changes. Toplady's 'could' is restored in *The Methodist Hymn-Book*, ver. 2, and in ver. 3 'my eyes' is put for 'mine eyelids.'

Thomas Cotterill (1779-1823) was born at Cannock, Staffs, and became Perpetual Curate of St. Paul's, Sheffield (1817-23). His *Selection of Psalms and Hymns*, 1810, has had a great influence on English hymnology.

After Cotterill came to Sheffield in 1817, he proceeded to enlarge and adapt a hymn-book which he had used in his former charge. Great opposition was aroused, and he was brought before the Consistory Court at York. Archbishop Harcourt undertook to mediate, and James Montgomery joined Mr. Cotterill in the preparation of a hymnal, which the archbishop revised and added to.

Sir Roundell Palmer made a strong protest against the use of the three-verse form at the Church Congress in York, 1866. Since then Toplady's own text has been generally adopted.

Theophilus Lessey, who died in 1841, had been the President of the Conference in the Centenary year, 1839. He was reminded as he died of the intercession of Christ and His sympathy with human sorrow. 'Yes,' he replied, 'Christ is my only hope; on His atonement I rest, His precious atonement.

In my hand no price I bring,
Simply to Thy cross I cling.'

The ship *London*, on which the Rev. Daniel J. Draper and his wife were returning to Australia, was lost in a storm in the Bay of Biscay, on January 11, 1866. There were about 230 persons on board, but only fifteen escaped. Mr. Draper preached Christ to the doomed passengers, and the last man who left the vessel said that he heard them singing 'Rock of Ages, cleft for me,' just before the ship went down.

General Stuart, the cavalry leader of the South in the American Civil War, sang the hymn as he was dying from the wounds received in battle at Richmond.

Abraham E. Farrar (father of the late Canon Farrar, of Durham), who died in the Hinde Street Circuit in 1849, was visited by Dr. Beaumont, his colleague, on Easter Sunday, about half an hour before he died. 'There is no commandment in the law which I have not broken,' he said, 'but there is the atonement, and I have confidence in it. I can rest on it.

In my hand no price I bring.
Simply to Thy cross I cling.'

Hymn 169. Man of Sorrows!—what a name.

PHILIP BLISS.

In the *International Lessons Monthly*, 1875.

Mr. Bliss was born in Pennsylvania, 1838. Dr. G. F. Root employed him to conduct musical institutes and compose Sunday-school music. He was brought up as a Methodist, joined Major Bliss in 1874 in evangelical work, and gave the royalty of his *Gospel Songs*, worth $30,000, to this cause. In the railway disaster at Ashtabula, Ohio, December 30, 1876, he escaped from the burning car, but lost his life in trying to save his wife.

This list of some of his favourite hymns will show how rich a contribution he made to American sacred song—

Through the valley of the shadow I must go.
Whosoever heareth, shout, shout the sound.
Almost persuaded now to believe.
Ho! my comrades, see the signal.
Light in the darkness, sailor, day is at hand.
Down life's dark vale we wander.
More holiness give me.
Only an armour-bearer.
Standing by a purpose true.

Brightly beams our Father's mercy.
Free from the law, O happy condition.
Have you on the Lord believed?
The whole world was lost in the darkness of sin.
Tenderly the Shepherd.

Hymn 170. Christ the Lord is risen to-day!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 185. 'Hymn for Easter Day.' Five weak verses are omitted, to the great advantage of the hymn.

Ver. 6 borrows from Young's *Last Day*, published in 1713—

> Triumphant King of Glory! Soul of bliss!
> What a stupendous turn of fate is this!

John Wesley did not insert it in the Large Hymn-book, 1780, though Martin Madan included it in his *Psalms and Hymns*, 1760, and changed 'Dying once, He all doth save' into 'Once He died our souls to save.' It appeared in the Supplement of 1831. Samuel Wesley wrote a hymn for Easter, which supplied his brother with some hints for ver. 3—

> In vain the stone, the watch, the seal
> Forbid an early rise
> To Him who burst the bars of hell
> And opened Paradise.

The use of 'Hallelujah' after every line represents an old Christian custom. Vigilantius, one of the reformers of the fifth century, is denounced by Jerome: 'He rejects the vigils; only at Easter should we sing Hallelujah.' That shout of praise had been used by the Christian ploughman at his work, and by sailors as they encouraged each other to ply the oar. It became the recognized salutation on Easter morning, and has left its stamp on the English liturgy in the 'Praise ye the Lord,' which is simply the old Hebrew 'Hallelujah.'

Hymn 171. He dies! the Friend of sinners dies!

ISAAC WATTS, D.D. (3).

Horae Lyricae, 1709, 2nd edition. 'Christ dying, rising, and reigning.' Wesley included it unaltered in *Select Hymns for the use of Christians of all Denominations*, 1753.

Watts wrote—

He dies! The heavenly Lover dies!
The tidings strike a doleful sound
On my poor heart-strings: deep He lies
In the cold caverns of the ground.

The amended form in *The Methodist Hymn-Book* is due to Madan (*Psalms and Hymns*, 1760), from which it passed into the Large Hymn-book in 1800.

Hymn 172. Ye humble souls that seek the Lord.

PHILIP DODDRIDGE (95).

'Easter,' published 1755. Ver. 3 omitted.

In ver. 1 Doddridge wrote 'pleasure.' The change to 'rapture' lifts the whole stanza into another world of feeling.

Hymn 173. In the bonds of death He lay.

MARTIN LUTHER; translated by MISS WINKWORTH (19).

'Christ lag in Todesbanden' was published in 1524. Luther headed it 'The hymn "Christ ist erstanden," improved,' but little trace is retained of that ancient German hymn. Some touches are suggested by two famous Latin hymns, but 'the working out is entirely original, and the result a hymn second only to his unequalled "Ein' feste Burg."'

Miss Winkworth's translation, of which ver. 2 is here omitted, appeared in her *Lyra Germanica*, 1855.

Luther was born at Eisleben in 1483, and entered the monastery at Erfurt in 1505. A visit to Rome, followed by Tetzel's sale of indulgences, roused Luther to protest against the errors of the Papacy, and in October, 1517, he nailed his theses to the door of the Castle Church in Wittenberg, burnt the Papal Bull condemning his own writings at Wittenberg in December, 1520, and next April set out for the Diet of Worms. In the Wartburg, where he lay hidden after the Diet, he began his translation of the Bible into German. Besides giving Germany the Word of God in its mother-tongue, he wrote hymns and composed tunes which became battle-songs of the Reformation. They proved the most effective missionaries of the truth which Luther had brought out of bondage. He published his New Testament in 1522. In 1524 he printed the first German hymn-book, with eight hymns. Next year the number grew to forty. At first he translated and adapted some of the old Latin hymns which he greatly loved, then he wrote German hymns which went direct to the heart of the people. His skill as a musician greatly increased the impression. He said, 'Music is one of the most beautiful and noble gifts of God. It is the best solace to a man in sorrow; it quiets, quickens, and refreshes the heart.' Luther eagerly sought helpers in the work of providing hymns. He wrote to Spalatin, 'We seek everywhere for poets. Now as you are such a master of the German tongue and are so mighty and eloquent therein, I entreat you to join hands with us in this work, and to turn one of the Psalms into a hymn. I desire that the words may be all quite plain and common, that the meaning should be given clearly and graciously, according to the sense of the Psalm itself.' He says in the preface to his hymn-book of 1545 that he hoped that music, this 'beautiful ornament,' might 'in a right manner serve the great Creator and His Christian people.' The students at Wittenberg caught up his hymns, and spread them over Germany. Joachim I, of Brandenberg, issued a stern decree against the use of them in 1526, but that only promoted their circulation. The monks said, 'Luther has done us more harm by his songs than his sermons.' Coleridge goes further: 'Luther did as much for the Reformation by his hymns as by his translation of the Bible.' Luther died at Eisleben, where he was born, in 1546.

Hymn 174. Christ the Lord is risen again.

MICHAEL WEISSE; translated by MISS WINKWORTH (19).

'Christus ist erstanden, Von des Todes Banden' appeared in 1531, suggested by 'Christ ist erstanden,' one of the first German hymns, traced as early as the twelfth century.

Miss Winkworth's translation is in her *Lyra Germanica*, 2nd Series, 1858.

Weisse was born at Neisse, in Silesia, in 1480. He was a monk in Breslau, but Luther's early writings led him and two other monks to leave the convent for the Bohemian Brethren's House at Leutomischl, Bohemia. He became a preacher among them at Landskron in Bohemia, and Fulneck in Moravia. He went with a companion in 1522 to explain the views of the Bohemian Brethren to Luther, and edited their first German hymn-book in 1531. It seems to have contained 155 hymns, either written or translated by himself. In his preface he says. 'I have also, according to my power, put forth all my ability, your old hymn-book as well as the Bohemian hymn-book being before me, and have brought the same sense, in accordance with Holy Scripture, into German rhyme.' Luther called him 'a good poet, with somewhat erroneous views on the Sacrament.' His best work has 'a certain charming simplicity of thought and expression.' He died in 1534.

Hymn 175. Jesus lives!—thy terrors now.

CHRISTIAN FÜRCHTEGOTT GELLERT; translated by FRANCES ELIZABETH COX.

'Jesus lebt, mit ihm auch ich' appeared in his *Geistliche Oden und Lieder*, Leipzig, 1757, entitled 'Easter Hymn.' It is based on John xiv. 19. The Hallelujah is not in the original. Miss Cox's translation is from her *Sacred Hymns from the German*, 1841, a collection of forty-nine, afterwards increased to fifty-six pieces.

Gellert was born in Saxony in 1715, studied theology at Leipzig University, and for some time acted as assistant to his father. He had a treacherous memory, and as public feeling did not allow a pastor to read his sermons, he became a private tutor and afterwards an extraordinary professor in his university. He was too delicate in health to fulfil the duties of an ordinary professorship, and declined that offer in 1761. Goethe and Lessing were among his pupils. He took warm interest in the personal conduct and welfare of his students, and gained peculiar reverence and affection. His best hymns have won great popularity, and mark an epoch in German hymnology. 'He prepared himself by prayer for their composition, and selected the moments when his mental horizon was most unclouded.'

When Gellert was in sore straits, a peasant brought a load of firewood to him in grateful recognition of the benefit received from his *Fables*. His hymns were greatly blessed, and people of all ranks and conditions came to visit him. Once, when he was in much darkness, he heard one of his hymns sung in church, and said to himself, 'Is it you who composed this hymn, and yet you feel so little of its power in your own heart?'

In December, 1769, when told that he was likely to die in an hour, he lifted up his hands with a cheerful look, and exclaimed, 'Now, God be praised, only an hour.' It had been his wish to die 'like Addison' (see under hymn 75).

Miss Cox, the daughter of Mr. G. V. Cox, M.A., was born at Oxford in 1812, and died in 1897. She was largely indebted to Baron Bunsen's personal suggestions in the selection of the pieces she translated.

Hymn 176. Our Lord is risen from the dead.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 48. The second part of Psalm xxiv. Hymn 76 is the first part.

It is one of Charles Wesley's most spirited paraphrases.

Young's *Night Thoughts*, iv., may be compared with this hymn; but if Young suggested some phrases, Charles Wesley has gone far beyond him—

> He rose! He rose! He burst the bars of death.
> Lift up your heads, ye everlasting gates!
> And give the King of Glory to come in.
> Who is the King of Glory? He who left
> His throne of glory, for the pang of death:
> Lift up your heads, ye everlasting gates!
> And give the King of Glory to come in.
> Who is the King of Glory? He who slew
> The rav'nous foe, that gorg'd all human race!
> The King of Glory, He, whose glory fill'd
> Heaven with amazement at His love to man.

Hymn 177. On wings of living light.

WILLIAM WALSHAM HOW, D.D.

S.P.C.K. *Church Hymns*, 1871. It was written as an Easter carol, and especially for the tune 'Darwall's 148th.'

Bishop How, the son of a solicitor, was born at Shrewsbury, 1823; Rector of Whittington, 1851; Rector of St. Andrew's Undershaft, London; Suffragan Bishop of East London, 1879; first Bishop of Wakefield, 1888. He died in 1897. His work in the East End was marked by apostolic zeal and tenderness. His unselfish and loving spirit endeared him to all, and when he was growing old he kept his heart young, and would sit down to write a set of nonsense verses to amuse a grandchild with the greatest enthusiasm and earnestness.

His son bears witness: 'He was happy because he was good. His simple, joyous life was a song of praise to his Creator, like that of a bright spring day. He rejoiced in the Lord always. No matter what the anxiety, no matter what the trouble, he was always ready to turn his face to the Sun and be gladdened by the Light.'

Bishop How wrote a Commentary on the Four Gospels, and was joint editor of two collections of hymns. His own hymns number about sixty, and maintain a very high level of excellence.

Dr. Julian says, 'Combining pure rhythm with great directness and simplicity, Bishop How's compositions arrest attention more through a comprehensive grasp of the subject and the unexpected light thrown upon and warmth infused into facts and details usually shunned by the poet, than through glowing imagery and impassioned rhetoric. He has painted lovely images interwoven with tender thoughts, but these are few, and found in his least appreciated work. Those compositions which have laid the firmest hold upon the Church are simple, unadorned, but enthusiastically practical hymns.'

Hymn 178. The day of resurrection!

ST. JOHN OF DAMASCUS; translated by DR. NEALE (27).

In *Hymns of the Eastern Church*, 1862, ''Tis the day of resurrection.' In the *Parish Hymn-book*, 1863, it begins 'The day of resurrection.'

St. John of Damascus belonged to a good family in that ancient city. He was educated by Cosmas, one of the greatest Greek ecclesiastical poets, and held office under the caliph. He retired to the laura of St. Sabas, between Jerusalem and Bethlehem, with his foster-brother, Cosmas the younger, who became 'the most learned' of the Greek poets. At Saba he composed his hymns and works on theology. This monastery was the centre of a school of hymn-writers, and John was probably musician as well as poet. He was ordained priest of the Church of Jerusalem late in life, and died about 780 in his 84th or 100th year. His empty tomb is at Mar Saba, but his body was carried to Constantinople. He has been called the Thomas Aquinas of the East. He was famous as a theologian, and his three celebrated orations in favour of the icons won him the title 'The Doctor of Christian Art.' He gave a great impetus to Greek hymnody, and besides his influence on their form and music, he gave their doctrinal character to the canons. This hymn is the first of eight odes in his Easter Canon, which is held to be 'the grandest piece in Greek sacred poetry.' 'The brilliant phrases, culminating in acclamation, the freedom of the thoughts, the ringing, victorious joy, and the lofty presentation of the import of the Resurrection, compose a series of magnificent efforts of imaginative devotion.' His hymns are grouped round the incarnation and life of Christ.

This is called 'The Golden Canon,' or 'Queen of Canons.' It proclaims the fact of the Resurrection, the New Passover, in which all are to rejoice.

The Greek hymn is sung every Easter Day in Athens and throughout the Greek Church amid scenes of triumph. Men clasp each other's hands and rejoice as though some great joy had suddenly come to them all.

St. Sabas, the founder of the famous monastery, died in 532, and forty monks still live in cells surrounding his grave. Dr. Hugh Macmillan says, 'Passing through the dreary, homeless waste of calcined limestone hills, which stretch between Jerusalem and the Dead Sea, you come at last to the gate of the monastery, perched like an eagle's nest on the edge of the gorge of the Kedron. You look sheer down from the parapet that guards the open court of the convent, five hundred feet or more, to the bottom of the defile, where the Kedron in intermittent threads of silver languidly flows.' The Rev. James King (*Anglican Hymnology*, 1885) speaks of the savage desolation amid which the convent has stood for fourteen centuries: 'Several times in the course of ages it has been plundered, and the inmates put to death by Persians, Moslems, and the Bedouin Arabs; and, therefore, for the sake of safety, the monastery is surrounded by massive walls, and further guarded by two strong towers near the entrance, which tend to give the edifice the appearance of a fortress in a commanding position. On being admitted inside the gate we found chapels, chambers, and cells innumerable, for the most part cut out of the rock, perched one above the other, and connected by rocky steps and intricate passages. The huge building seems as if it were clinging to the face of a steep precipice, so that it is difficult to distinguish man's masonry from the natural rock.'

Hymn 179. Ye faithful souls, who Jesus know.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 86. Col. iii. 1-4.

Hymn 180. The foe behind, the deep before.

JOHN MASON NEALE, D.D. (27).

Written in 1853, and published in his *Carols for Easter-tide*, 1854. It was set to music by Dr. Joseph Barnby, and was a great favourite with the Eton boys. Six stanzas are omitted.

Hymn 181. Hail the day that sees Him rise.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 187. 'Hymn for Ascension Day.' Ten verses. Two verses are omitted, but they are both excellent—

3. Circled round with angel powers,
Their triumphant Lord, and ours,
Conqueror over death and sin,
Take the King of Glory in!

9. Ever upward let us move,
Wafted on the wings of love;
Looking when our Lord shall come,
Longing, gasping after home.

Hymn 182. The golden gates are lifted up.

CECIL FRANCES ALEXANDER.

An Ascension hymn, written for S.P.C.K. *Hymns*, 1852. It appears in *Hymns Descriptive and Devotional*, 1858.

Mrs. Alexander was the second daughter of Major Humphreys, of Strabane, who fought in the battle of Copenhagen. She was born in Dublin, 1823, and in 1850 married Rev. W. Alexander, afterwards Archbishop of Armagh and Primate of All Ireland.

Mrs. Alexander may fitly be called the children's hymnist.

She was greatly impressed by the Tractarian Movement, and her *Verses for Holy Seasons*, with catechetical questions and with a preface by Dr. Hook, appeared in 1846; *Hymns for Little Children*, a tiny volume of some thirty leaves, came out in 1848. Her hymns and poems number nearly four hundred. Her 'Burial of Moses' has attained wide popularity. Tennyson said it was one of the poems by a living writer of which he would have been proud to be the author. Her hymns are household words all over the world. Many of them were written for her Sunday-school class, and read over there before they appeared in print. Some were prepared at the request of the editors of *Hymns Ancient and Modern*, others for Sunday schools and children's gatherings. Dr. A. E. Gregory says she 'may almost be called the first writer of real children's hymns. She combines with the winsome simplicity, which charms and instructs a little child, the power to speak to the child in the heart of the man.'

Hymn 183. Thou art gone up on high.

EMMA TOKE.

Mrs. Toke was the daughter of Dr. Leslie, Bishop of Kilmore, and was born at Holywood, Belfast, in 1812. She married Rev. Nicholas Toke, of Godington Park, Ashford, Kent, in 1837; and died in 1872.

Her early hymns were written in 1851. At the request of a friend who was finding hymns for the S.P.C.K., seven of them, including the Ascension hymn, appeared in S.P.C.K. *Hymns for Public Worship*, 1852. She afterwards added a verse to her Ascension hymn—

Thou hast gone up on high!
  Triumphant o'er the grave,
And captive led captivity,
  Thy ransomed ones to save.
Thou hast gone up on high!
  Oh! help us to ascend,
And there with Thee continually
  In heart and spirit blend.

Mrs. Toke wrote another series of fourteen hymns for the *Sunday School Liturgy and Hymn-book*, arranged by Rev. R. Judd, of St. Mary's, Halifax, 1870; but they did not prove so popular as the first series, though their merit is scarcely inferior.

Mrs. Toke's hymn on John xx. 29, 'Blessed are they that have not seen, and yet have believed,' also appeared in 1852—

O Thou who didst with love untold
  Thy doubting servant chide,
Bidding the eye of sense behold
  Thy wounded hands and side;
Grant us, like him, with heartfelt awe,
  To own Thee God and Lord,
And from his hour of darkness draw
  Faith in the Incarnate Word.

Hymn 184. He is gone—beyond the skies.

ARTHUR PENRHYN STANLEY, D.D. (144).

Macmillan's Magazine, June, 1862. Verses 2, 5, 7 are here omitted.

Dean Stanley told Dr. Schaff that the hymn was written about 1859 'at the request of a friend, whose children had complained to him that there was no suitable hymn for Ascension Day, and who were eagerly asking what had been the feelings of the disciples after that event.'

Hymn 185. God is gone up on high.

CHARLES WESLEY (1).

Hymns for Ascension Day, No. 2; Felix Farley, Bristol, 1746. *Works*, iv. 154.

Hymn 186. Clap your hands, ye people all.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 110. Psalm xlvii. Thirteen verses.

Hymn 187. See the Conqueror mounts in triumph.

CHRISTOPHER WORDSWORTH, D.D.

Holy Year, 1862.

Bishop Wordsworth was born in 1807 at Lambeth, where his father was rector before he became Master of Trinity

College, Cambridge. The son had a brilliant career at that college; became Senior Classic and a Fellow. He travelled in Greece and published his *Athens and Attica*, 1836. In 1838 he was elected head master of Harrow, in 1844 Canon of Westminster, and in 1869 Bishop of Lincoln. He died in 1885. He wrote the Memoirs of his uncle, William Wordsworth the poet, and many other works.

The *Holy Year*, 1862, contains hymns for all the Church seasons: 117 are his own, and in later editions they were increased to 127. Dr. Wordsworth regarded it as 'the first duty of a hymn-writer to teach sound doctrine, and thus to save souls.' He set himself to deal impartially with every subject, so that some of his hymns are almost in the nature of task work. He drew his inspiration from Scripture, and delighted to find Christ everywhere in the New Testament.

Dr. Julian thinks this hymn one of the bishop's finest compositions, 'the nearest approach in style and treatment to a Greek Ode known to us in the English language. The amount of Holy Scripture compressed into these forty lines is wonderful. Prophecy, Types, Historical Facts, Doctrinal Teaching, Ecstatic Praise, all are here; and the result is one grand rush of holy song.'

Bishop Wordsworth's hymns were composed in the train, or when walking and riding. If he was unable to sleep at night, he would often get up and write a few verses. They were written on the backs of envelopes, small scraps of sermon paper, or the margin of any book he might be reading. He wrote very rapidly, but spared no pains in correcting his work.

Hymn 188. Holy Ghost, Illuminator.

CHRISTOPHER WORDSWORTH, D.D. (187).

The second part of Hymn 187. In the first edition of the *Holy Year* the whole is given as one hymn. In the later editions it is divided into two parts.

Hymn 189. Hail, Thou once despisèd Jesus!

JOHN BAKEWELL.

Ver. 1 and the first halves of verses 3 and 4 appeared in *A Collection of Hymns addressed to the Holy, Holy, Holy, Triune God*, 1757; 72 pages. The four verses are given in Madan's *Psalms and*

Hymns, and Toplady's *Collection*, 1776. It is not certain that the additional lines were written by Bakewell (see *Julian*). It was added to the Methodist hymn-book in 1797, omitted in 1808, again inserted in 1831. A fifth verse, from James Allen's *Collection of Hymns*, 1757, has not established its place in general favour.

Soon we shall with those in glory,
  His transcendent grace relate;
Gladly sing th' amazing story
  Of His dying love so great.
In that blessèd contemplation,
  We for evermore shall dwell;
Crown'd with bliss and consolation
  Such as none below can tell.

John Bakewell was born at Brailsford, Derbyshire, 1721. Boston's *Fourfold State*, which he read at the age of eighteen, turned his thoughts to religion, and he became one of Wesley's Preachers in 1749. For some years he conducted the Greenwich Royal Park Academy. He introduced Methodism into the place, and in his house the first class met, which was afterwards carried on by his son-in-law, Dr. James Egan. He died at Lewisham, March 18, 1819, at the age of ninety-eight, and was buried at City Road by Rev. James Creighton, near to Wesley's grave.

Mr. Bakewell had many links to early Methodism. He was present at John Fletcher's ordination at Whitehall in 1757, and afterwards went with him to West Street Chapel, where Fletcher helped Mr. Wesley in his sacramental service. Thomas Olivers stayed with him at Westminster, and wrote 'The God of Abraham praise' during his visit. Thomas Rutherford died in his house at Greenwich. Two of his granddaughters married the Revs. William Moulton and James Rosser. Dr. Moulton, of the Leys School, was thus Mr. Bakewell's great-grandson. His tombstone at City Road says, 'He adorned the doctrine of God our Saviour eighty years, and preached His glorious Gospel about seventy years.'

His words in the *Methodist Magazine* for July, 1816, reveal his spirit: 'May God of His infinite goodness grant that we and all serious Christians of every denomination, may labour for a perfect union of love, and to have our hearts knit together with the bond of peace, that, following after those essential truths in which we all agree, we may all have the same spiritual experience, and hereafter attain one and the same kingdom of glory.'

Mr. Bakewell began to preach in his own neighbourhood in 1744, the year in which the first Methodist Conference was held. He had then no formal connexion with Mr. Wesley, but his work was much blessed. Two or three men threatened to stop his preaching and inflict personal injury upon him, but God made him the means of the conversion of these very enemies. After he gave up his school at Greenwich, Mr. Bakewell used 'to take up his temporary residence in any place where there was an interruption of Methodist ministerial labour, by death, sickness, or any other cause; and he often rendered also considerable pecuniary aid.' Wesley seems to have dined with him on his wedding-day, and when shown over the house after dinner said, 'Fine enough, in all conscience, for a Methodist!' His name appears on the London Plan for 1803. Toplady made some changes in his famous hymn. The original read, ver. 1, 'Hail, Thou universal Saviour,' and ver. 2, 'Every sin may be forgiven.' When his hymn was omitted from the Methodist hymn-book in 1808 his family were grieved at the slight. Bakewell quietly said, 'Well, well! perhaps they thought it not worth inserting!' He gave strict orders that nothing should be said or written about him; but the Rev. James Rosser, who married one of his granddaughters, says, 'I knew Mr. Bakewell intimately, and had frequent intercourse with him toward the close of his life; and I consider him to have been one of the most eminent, pious, and humble men I ever knew.'

Hymn 190. O Thou eternal Victim, slain.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745, No. 5; *Works*, iii. 219.

Hymn 191. Jesus, to Thee we fly.

CHARLES WESLEY (1).

Hymns for Ascension Day, 1746, No. 7; *Works*, iv. 161.

Hymn 192. Entered the holy place above.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 140. Heb. ix. 24.

Hymn 193. With joy we meditate the grace.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. Headed 'Christ's compassion to the weak and tempted.' Heb. iv. 15, 16; Matt. xii. 20.

Ver. 3 is omitted—

But spotless, innocent, and pure,
The great Redeemer stood,
While Satan's fiery darts He bore,
And did resist to blood.

Ver. 4, 'And in His measure feels afresh.'

Wesley omitted ver. 3 when he printed the hymn in his Charlestown Collection, 1737.

When John Fletcher was in Switzerland in 1781, his friend and companion, William Perronet, was seriously ill. He says, 'Every night after praying with me, he sings this verse at parting—

Then let our humble faith address
His mercy and His power:
We shall obtain delivering grace
In the distressing hour.'

Hymn 194. My sufferings all to Thee are known.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 274. 'Written in Stress of Temptation.' Twenty verses.

The first verse begins—

I am the man who long have known
The fierceness of temptation's rage!
And still to God for help I groan:
When shall my groans His help engage?

The intensity of feeling in the complete hymn is almost too great for words.

Hymn 195. There is no sorrow, Lord, too light.

JANE CREWDSON (1809–63).

In *A Little While, and other Poems*, Manchester, 1862, headed 'Divine Sympathy.'

Mrs. Crewdson was the daughter of Mr. George Fox, of Perraw, Cornwall, and married Mr. Thomas Crewdson, of Manchester. During a long illness she wrote four volumes, from which nearly a dozen hymns have come into common use. One gem, written a short time before her death, bears the touching heading, 'During Sickness'—

> O Saviour, I have nought to plead
> In earth beneath, or heaven above,
> But just my own exceeding need
> And Thy exceeding love.
>
> The need will soon be past and gone,
> Exceeding great but quickly o'er;
> The love, unbought, is all Thine own,
> And lasts for evermore.

Hymn 196. Christ, the true anointed Seer.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, x. 139. Matt. i. 16. 'Who is called Christ.' The last verse is omitted.

Hymn 197. O come, O come, Immanuel.

JOHN MASON NEALE, D.D. (27).

This translation gives the substance of five of the seven Greater Latin Antiphons intended for use at Vespers in Advent, beginning on December 17. They were sung before and after the Magnificat, and are known as 'the O's,' because each verse began with O: 'O Emmanuel,' 'O Sapientia,' 'O Adonai,' 'O Radix Jesse,' 'O Clavis David,' 'O Oriens,' 'O Rex Gentium.' Dr. Neale's translation, 'Draw nigh, draw nigh, Immanuel,' appeared in *Mediaeval Hymns*, 1851, but this was afterwards altered by the compilers of *Hymns Ancient and Modern*. There is an interesting chapter on this hymn in the Rev. F. W. Macdonald's *Latin Hymns*.

Hymn 198. Come, Thou long-expected Jesus.

CHARLES WESLEY (1).

Hymns for the Nativity of our Lord, No. 10; *Works*, iv. 116. Two verses of eight lines.

Hymn 199. Light of those whose dreary dwelling.

CHARLES WESLEY (I).

Hymns for the Nativity of our Lord, No. 11; *Works*, iv. 116.

Hymn 200. Lo! He comes with clouds descending.

CHARLES WESLEY (I).

Hymns of Intercession for all Mankind, 1758. Headed 'Thy Kingdom Come.' *Works*, vi. 143.

John Cennick's 'Lo! He cometh, countless trumpets,' seems to date from 1750. It probably suggested Charles Wesley's verse, though it does not reach the sustained grandeur of Wesley's hymn. Canon Ellerton says, 'Cennick's hymn is poor stuff compared to that into which Wesley recast it, putting into it at once fire and tunefulness.' But the word 'recast' is not warranted by a close comparison of the two hymns.

Thomas Olivers constructed a tune based on a concert-room song, 'Guardian angels, now protect me.' Wesley published it as 'Olivers' in *Select Hymns and Tunes Annext*, 1765. This tune Mr. Madan recast and renamed 'Helmsley' in his *Collection of Hymn and Psalm Tunes*, 1769.

Dr. B. Gregory speaks in his *Autobiographical Recollections* (p. 190) of a sister who died at the age of thirteen, after a quarter of an hour's illness. She had always been strangely thoughtful, gentle, and devout. 'From the moment of her seizure she knew that she was dying: and, surely, never has death been more gloriously swallowed up in victory. She exclaimed, "Oh, this *is nice dying!*" And then, fixing her eyes upwards, as if she saw the Redeemer coming to receive her, she cried—

Yea, Amen! let all adore Thee,
High on Thy eternal throne!
Saviour, take the power and glory,
Claim the kingdom for Thine own,
Jah, Jehovah,
Everlasting God, come down!

These were her last words. Beautiful association of the Second Advent with Christ's reception of the individual believer to Himself!'

Hymn 201. Ye virgin souls, arise.

CHARLES WESLEY (1).

Hymns for the Watchnight (1746?), No. 10; *Hymns and Sacred Poems*, 1749, *Works*, v. 284. Three verses are omitted.

Mr. Everett says, in describing the last hours of Sammy Hick, that 'As evening drew on, his speech began to falter; yet every sentence uttered by those around appeared to be understood; and when that hymn was sung, "Ye virgin souls, arise," he entered into the *spirit* of it; especially when the friends came to—

> The everlasting doors
> Shall soon the saints receive.

At the first line of this verse 'he lifted his dying hand, and waved it round till it fell by his side; still feebly raising and twining round his forefinger, as the arm was stretched on the bed, betokening his triumph over the "last enemy," and showing to those who were with him that he was, to use language previously employed by him, going "full sail towards the harbour."'

Hymn 202. Behold, behold, the Bridegroom nigh!

EDWARD JOHN BRAILSFORD.

The Rev. E. J. Brailsford was born in Birmingham in 1841, and is the son of a builder and architect. He was educated in the Wesleyan Connexional School, Dublin, and resided in Ireland ten years. He was a student at Didsbury, and afterwards in Edinburgh University. He began the Methodist Mission in Blairgowrie, N.B., and stayed there six years.

Most of the hymns Mr. Brailsford has published were written in Ilkley, Wharfedale. Four—'Lord, I will follow on, 'O God of Truth, speak Thou Thy Holy Word,' 'As sets the sun while clouds grow bright,' and 'Behold, behold, the Bridegroom nigh'—were written for the *Gatecliff Chant-Book*, widely used in parts of the West Riding.

While in Yorkshire he published *Only a Woman's Hair*, a tale of Yorkshire village life. Other short tales have followed. Hymn 202 is an Advent hymn, keeping closely to the story of the Ten Virgins. Its metre is unique. It can be sung to the old tune 'Job,' but is now set in the *Methodist Tune-Book* to 'Lyndhurst,' specially composed for it by Mr. Alcock, organist of the Chapel Royal. Mr. Brailsford died Nov. 30, 1921.

Hymn 203. Light of the lonely pilgrim's heart.

SIR EDWARD DENNY, BART.

For 'Missions,' published in Deck's *Psalms and Hymns*, 1842. In 1848, Sir Edward included it in *Hymns and Poems*, headed 'The heart watching for the morning.' Three lines are prefixed from Cowper's *Task*, by which it seems to have been suggested—

> Thy saints proclaim Thee King: and in their hearts
> Thy title is engraven with a pen
> Dipp'd in the fountain of eternal love.

Sir Edward Denny (1796–1889) contributed largely to the hymns of the Plymouth Brethren, to whom he belonged. He published *A Selection of Hymns*, including many of his own, in 1839.

When Sir Edward was in his ninetieth year he pointed out *Father Clement* to a friend who visited him at West Brompton as the book to which, under God, he owed his conversion. He seldom took part in any public meeting, but privately proved himself a diligent servant of Christ. In Ireland he was a lenient and much respected landlord.

Hymn 204. Lord, her watch Thy church is keeping.

HENRY DOWNTON, M.A. (1818–85).

Written for a meeting of the Church Missionary Society, and first published in Barry's *Psalms and Hymns*, 1867.

Mr. Downton was English chaplain at Geneva, 1857; Rector of Hopton, Suffolk, 1873; chaplain to Lord Monson.

His collected *Hymns and Verses* were issued in 1873. 'Another year, another year'; 'For Thy mercy and Thy grace' (*Old and New Year*, written in 1841); 'Harp, awake, tell out the story' (*New Year*, 1848), are his most popular hymns.

Hymn 205. Break, day of God, O break.

HENRY BURTON, D.D.

Written at Blundellsands, Liverpool, on Christmas Eve, 1900. The first verse was composed on the railway bridge, the rest on his return home.

Dr. Burton was born in 1840 at Swannington, Leicestershire, in the house where his grandmother, Mrs. James Burton, founded the first Wesleyan Juvenile Missionary Association in 1818. His parents removed to America in his boyhood, and he graduated at Beloit College, which gave him the degree of D.D. in 1900 in recognition of his contributions to theological literature, especially his 'St. Luke' in the *Expositor's Bible*, and *Gleanings in the Gospels*. After his ministerial training he supplied for the brother of Miss Frances E. Willard, and for six months had charge of a Methodist Episcopal Church in Monroe, Wisconsin. In 1865 he entered the Wesleyan Methodist ministry in England. He married a sister of the Rev. Mark Guy Pearse.

He has published a volume of poems, *Wayside Songs*, many of which have been set to music. 'Pass it on' has been set to music by at least ten different composers.

Hymn 206. Hail to the Lord's Anointed.

JAMES MONTGOMERY (94).

Ver. 3 is omitted—

By such shall He be fearèd,
  While sun and moon endure,
Beloved, adored, reverèd,
  For He shall judge the poor,
Through changing generations,
  With justice, mercy, truth,
While stars maintain their stations,
  And moons renew their youth.

The first half of ver. 6 and of ver. 7 are joined, and two half-verses omitted—

6 *b*. For He shall have dominion
  O'er river, sea, and shore:
Far as the eagle's pinion,
  Or dove's light wing, can soar.

7 *b.* The mountain dews shall nourish
A seed in weakness sown,
Whose fruit shall spread and flourish
And shake like Lebanon.

The original of ver. 2, line 7, reads, 'Whose souls in misery dying'; and that of ver. 6, line 8, 'His name, what is it? love.' Montgomery altered it to 'That name to us is Love.' The great improvement in *Hymns Ancient and Modern*, 'His changeless name of Love,' is said to be due to Keble.

Written for a Christmas Ode sung at a Moravian settlement, Christmas, 1821. On January 9, 1822, it was sent in MS. to Mr. George Bennett, then on a mission tour in the South Seas. The following April Montgomery himself repeated it at a missionary meeting in Pitt Street Chapel, Liverpool, at which Adam Clarke presided. The Doctor claimed it for his Commentary, then on the eve of publication. In May it appeared in the *Evangelical Magazine*, entitled 'Imitation of the 72nd Psalm, Tune Culmstock.' The *Dictionary of Hymnology* says, 'Of all Montgomery's renderings and imitations of the Psalms this is the finest. It forms a rich and splendid Messianic hymn. Its success has been great, partly due at the first to the publicity given to it by Dr. Adam Clarke in his *Commentary on the Bible*, in which it appeared in 1822 with a special note at the end of his exposition of Psalm lxxii.':

'I need not tell the intelligent reader that he has seized the spirit, and exhibited some of the principal beauties, of the Hebrew bard; though (to use his own words in a letter to me) his "hand trembled to touch the harp of Zion." I take the liberty here to register a wish, which I have strongly expressed to himself, that he would favour the Church of God with a metrical version of the whole book.'

Dr. A. E. Gregory describes it as 'an unsurpassed rendering of a triumphant Messianic psalm.'

Hymn 207. All hail the power of Jesu's name.

EDWARD PERRONET (1726–92).

The first verse is given in the *Gospel Magazine*, November, 1779, with the tune 'Shrubsole,' written for it in the organ gallery of Canterbury Cathedral by Shrubsole, a young man of twenty, who had been a chorister there. The tune was afterwards known as 'Miles Lane,' from the Independent Chapel in a lane so called near London Bridge.

The following April the complete hymn, 'On the Resurrection, the Lord is King,' appeared in the same magazine.

The second verse is—

Let high-born seraphs tune the lyre,
And as they tune it, fall
Before His face who tunes their choir,
And crown Him Lord of all.

It appeared in his *Occasional Verses*, 1785. In *Selection of Hymns*, 1787 (by Dr. Rippon (1751–1836), Minister of New Park Street Baptist Chapel, London), it is headed 'The Spiritual Coronation, Cant. iii. 11.' Perronet's line—

Sinners whose love can ne'er forget
The wormwood and the gall,

is changed into 'Ye Gentile sinners, ne'er forget.'

Let every tribe and every tongue
That bound creation's call,
Now shout in universal song,
The crownèd Lord of all,

is changed to—

Let every kindred, every tribe
On this terrestrial ball,
To Him all majesty ascribe,
And crown Him Lord of all.

Each verse has a heading, 'Angels,' 'Martyrs,' 'Converted Jews,' 'Believing Gentiles,' 'Sinners of every Age,' 'Sinners of every Nation.' A new verse is added, headed 'Ourselves'—

Oh that, with yonder sacred throng,
We at His feet may fall;
We'll join the everlasting song,
And crown Him Lord of all.

The Perronets were a French family who settled in England in 1680. The son of David Perronet became Vicar of Shoreham, Kent, in 1728, and was for thirty-nine years the trusted adviser of the Wesleys. Charles Wesley used to call him 'the Archbishop of the Methodists.' Edward Perronet was with Wesley at Bolton on October 18, 1749, when the mob packed the street in front of the house where Wesley was staying. After some time he ventured out. 'They immediately closed in, threw him down and rolled him in the mire; so that when he scrambled from them, and got into the house again, one could scarce tell what or who he was.' The mob soon burst into the house.

Wesley waited a little while, and then went down among them. 'The winds were hushed, and all was calm and still. My heart was filled with love, my eyes with tears, and my mouth with arguments. They were amazed, they were ashamed, they were melted down, they devoured every word.' In 1753 Wesley writes that Edward Perronet was believed to be dying some days since at Epworth, and vehemently rejoicing in God. He soon recovered. In December, 1784, Wesley visited the vicar of Shoreham, then ninety-one years of age. 'His bodily strength is gone, but his understanding is little impaired; and he appears to have more love than ever.'

Two of his sons became Methodist Preachers, and took an active part in the attempt to secure the administration of the Lord's Supper by the Preachers in 1755. Wesley had to hold the reins firmly, but he says in a letter, 'I think both Charles (Perronet) and you have, in the general a right sense of what it is to serve as sons in the gospel.' They did not, however, preach *where* Wesley desired.

It was at Edward Perronet's house that Charles Wesley met Mrs. Vazeille in July, 1749. He it was who told the poet in February, 1750, that John Wesley was going to marry this lady. 'I refused his company to the chapel, and retired to mourn with my faithful Sally.' In 1756 Edward Perronet was living in a part of the old Archbishop's Palace at Canterbury. He printed *The Mitre* in 1757, a strong poetic satire on the Church of England and sacerdotal teaching. At Wesley's wish he ceased to sell it, but continued to give it away freely to the Preachers and others. Charles Wesley was deeply distressed and disturbed (Tyerman's *Wesley*, ii. 254). Perronet became minister of the Countess of Huntingdon's Chapel, Watling Street, Canterbury, and afterwards of an Independent Church in the city. He died there on January 2, 1792, and was buried in the cloisters of the cathedral. His last words were 'Glory to God in the height of His divinity! Glory to God in the depth of His humanity! Glory to God in His all-sufficiency! And into His hands I commend my spirit!

Hymn 208. Crown Him with many crowns.

THRING (129) AND BRIDGES.

The first verse is from Mr. Bridges' *Hymns of the Heart*, 2nd edition, 1851, entitled 'In capite ejus diademata multa. Apoc. xix. 12.'

It was repeated in his *Passion of Jesus*, 1852, 'Third Sorrowful Mystery, Songs of the Seraphs. Apoc. xix. 12.' The rest of the hymn, save ver. 5 first line, is by Godfrey Thring. His own hymn began, 'Crown Him with crowns of gold,' but in 1880, in Mr. Thring's *Collection*, Bridges' first stanza was substituted for his own to secure those fine lines—

> Hark! how the heavenly anthem drowns
> All music but its own.

Mr. Bridges was born at Maldon, Essex, in 1800; educated in the Church of England, joined the Church of Rome in early life, and went to Quebec, where he died in 1893.

At the Bible Society's Centenary Thanksgiving in the Royal Albert Hall (November, 1905), after congratulatory messages had been read from all the Protestant rulers of Christendom, the Marquis of Northampton, who presided over the meeting, said: 'Now that we have read these addresses from earthly rulers, let us turn our minds to the King of kings. We will sing, "Crown Him with many crowns."'

Hymn 209. The head that once was crowned with thorns.

THOMAS KELLY, M.A.

In the 1820 edition of his *Hymns*; based on Heb. ii. 9, 10.

Kelly was the son of an Irish judge, Chief Baron Kelly, and was born in Dublin in 1769, and educated for the bar at Trinity College. He took holy orders in 1792, but his earnest evangelical preaching in Dublin led Archbishop Fowler to inhibit him. He left the Established Church, and built places of worship in Wexford and other towns, where he preached. He was an excellent biblical scholar and a magnetic preacher, and was greatly admired for his zeal and liberality to the poor during the famine year. He was much beloved by the poor of Dublin; and one man is said to have cheered his wife in a time of great trouble by saying, 'Hould up, Bridget, bedad; there's always Misther Kelly to pull us out of the bog afther we've sunk for the last time.' He died in 1854.

He published in 1802 a *Collection of Psalms and Hymns*, with an appendix of thirty-three hymns by himself. He also issued volumes of hymns and a selection of tunes for every variety of metre, which was well received. Some of them are said to be of great beauty and originality. The last edition of his Hymns contained 765 written by himself. 'We sing the praise of Him who died,' and 'Look, ye saints, the sight is glorious,' are two of his best known pieces.

Some of Kelly's hymns are feeble, but others rise high. Earl Selborne says, 'Simple and natural, without the vivacity and terseness of Watts or the severity of Newton, Kelly has some points in common with both those writers. Some of his hymns have a rich melodious movement; others are distinguished by a calm, subdued power, sometimes rising from a rather low to a very high key,' as in 'We sing the praise of Him who died.' In the edition of 1853 Kelly says, 'It will be perceived by those who read these hymns that though there is an interval between the first and last of nearly sixty years, both speak of the same great truths, and in the same way. In the course of that long period the author has seen much and heard much, but nothing that he has seen or heard has made the least change in his mind, that he is conscious of, as to the grand truths of the gospel.'

Hymn 210. My heart is full of Christ, and longs.

Charles Wesley (1).

Psalms and Hymns, 1743; *Works*, viii. 102. Psalm xlv. In two parts. Twenty-one verses. The first four are given here. In the original ver. 1 reads, 'The *beauties* of my heavenly King,' and ver. 4, 'And reign in *all our hearts* alone.'

Hymn 211. Jesu, my God and King.

Charles Wesley (1).

Hymns and Sacred Poems, 1739; *Works*, i. 152. 'Hymn to Christ the King.' Eleven verses.

9. Thee when the dragon's pride
   To battle vain defied,
Brighter than the morning star,
   Lucifer as lightning fell,
Far from heaven, from glory far
   Headlong hurl'd to deepest hell.

11. Trembles the King of Fears
  Whene'er Thy cross appears.
Once its dreadful force he found:
  Saviour, cleave again the sky;
Slain by an eternal wound,
  Death shall then for ever die.

Hymn 212. Earth, rejoice, our Lord is King!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 296. 'To be sung in a tumult.' Fourteen verses. In ver. 6, 'Our Messias is come down,' has been altered to 'Christ the Saviour.'

The story of Elisha and his servant (2 Kings vi. 15–17) is used with great effect in ver. 5.

Hymn 213. Rejoice, the Lord is King!

CHARLES WESLEY (1).

Hymns for our Lord's Resurrection, 1746; *Works*, iv. 140.

In 1826 Samuel Wesley, the great organist, discovered in the library of the Fitzwilliam Museum at Cambridge, in Handel's handwriting, three tunes which he composed for three of his father's hymns—

Rejoice, the Lord is King!
Sinners, obey the gospel word.
O Love divine, how sweet Thou art!

'Gopsal' is the tune for the first, and is attached to it in the Tune-book of 1904. Gopsal Hall, near Ashby-de-la-Zouch, was the home of Charles Jennens, the compiler of the libretto for the *Messiah*. Handel frequently visited him, and has commemorated the friendship in this name for his tune. A facsimile of Handel's MS. is given in the *Proceedings* of the Wesley Historical Society, iii. 8, p. 239, with some interesting notes by Mr. James T. Lightwood. Handel was a friend of Mr. Rich, who put Covent Garden Theatre at his service for the performance of his operas. Handel taught music to Mr. Rich's daughters, and at his house Charles Wesley and his wife met the German composer. Mrs. Rich was converted under Charles Wesley's ministry, and was one of the first who attended West Street

Chapel. The poet dined there on October 26, 1745, and says, 'The family concealed their fright tolerably well. Mr. Rich behaved with great civility. I foresee the storm my visit will bring upon him.' According to Samuel Wesley, Mrs. Rich asked Handel to set music to these hymns. He says, 'I cannot anticipate a greater musical gratification (not even at the York or Birmingham Festivals) than that of hearing chanted by a thousand voices, and in the strains of Handel, "Rejoice, the Lord is King!"'

Hymn 214. Jesus, Thou art our King!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 154. 'Second Hymn to Christ the King.' Ver. 4 originally read 'Pride, and *self*, and every foe.' The change here was made in the Large Hymn-book, 1780.

Hymn 215. Sing we to our conquering Lord.

CHARLES WESLEY.

From the *Arminian Magazine*, 1798; *Works*, viii. 183. Psalm xcviii. Seven verses. The last three omitted.

Hymn 216. Omnipotent Redeemer.

CHARLES WESLEY (1).

Hymns on the Acts of the Apostles, xxi. 20; *Works*, xii. 387. In ver. 2 the original reads, 'Of *practical* believers'; ver. 3 halts badly—

> And myriads more
> Take into Thine embraces.

Hymn 217. All thanks be to God.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, No. 3; *Works*, iv. 210. 'Thanksgiving for the Success of the Gospel.' Eight verses. One verse is omitted, and two half-verses. The verse which is left out shows how Charles Wesley's muse sometimes droops—

The opposers admire
The hammer and fire,
Which all things o'ercomes,
And breaks the hard rocks, and the mountains consumes.

With quiet amaze
They listen and gaze,
And their weapons resign,
Constrain'd to acknowledge—the work is divine!

Charles Wesley's Journal enables us to watch the birth of this hymn. On Sunday, August 10, 1746, he had a congregation of nine or ten thousand at Gwennap Pit, 'who listened,' he says, 'with all eagerness, while I commended them to God, and the word of His grace. For near two hours I was enabled to preach repentance towards God, and faith in Jesus Christ. I broke out again and again into prayer and exhortation. I believe not one word would return empty. Seventy years' suffering were overpaid by one such opportunity.'

The meeting with the Society pleased him as much as this noble congregation. 'Never had we so large an effusion of the Spirit as in the Society. I could not doubt, at that time, either their perseverance or my own; and still I am humbly confident that we shall stand together among the multitude which no man can number.' Next day 'I expressed the gratitude of my heart in the following thanksgiving—

All thanks be to God
Who scatters abroad.'

So the hymns leaped forth from a heart and mind set on fire by the events of the Evangelical Revival.

Hymn 218. See how great a flame aspires.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 120. The last of four hymns entitled 'After preaching to the Newcastle Colliers.'

It is one of the hymns that still lives and grows. Every advance made by the cause of Christ gives it fresh emphasis. Thomas Jackson says, 'Perhaps the imagery was suggested by the large fires connected with the collieries, which illuminate the whole of that part of the country in the darkest nights.'

The fourth verse is based on Elijah's experience after the scene on Carmel. 1 Kings xviii. 44–5.

Hymn 219. Arm of the Lord, awake, awake! Thine own immortal strength put on.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 302. The second part of a hymn, in four parts and fifty-two verses, based on Isa. li. Four verses of the second part are omitted. The second part appeared in *Hymns and Sacred Poems*, 1739, but was withdrawn from its fourth edition, and the complete paraphrase printed in 1749.

The wife of the Rev. Joseph Benson asked that the last three verses of this hymn might be read to her on her death-bed. When her daughter had read them, she said, 'Oh, what a blessed hymn! Let me hear it again.' The last time her husband was able to go out to tea at the house of some friends, Jabez Bunting, who was present, told how Mr. Benson repeated these three verses, and gave a heavenly tone to all the evening's conversation. See Wesley's *Journal*, June 3; Oct. 23, 1739.

In 1760 John Fletcher visited Mr. Berridge at his vicarage at Everton. Lady Huntingdon was there, with Martin Madan and Henry Venn. Three days of mighty blessing closed with a service attended by ten thousand people. Berridge preached the last sermon, which closed with this hymn.

Hymn 220. Salvation! O the joyful sound!

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. Verses 1 and 3 appear without chorus. The second verse runs—

Bury'd in sorrow and in sin,
  At hell's dark door we lay;
But we arise by grace divine
  To see a heav'nly day.

About 1772 the Countess of Huntingdon's *Collection* (no date) gives the verse 'Salvation! O Thou bleeding Lamb,' and the chorus 'Blessing, honour, praise, and power,' which is probably due to the Hon. Walter Shirley, who revised the *Collection.*

Henry Moore, Wesley's friend and biographer, found peace in February, 1777. He attended a watchnight at the close of that day, and on his return to his sister's house, where he was staying, his heart was so full that he cried out, 'How shall I praise Thee, O Lord!' 'And immediately the doxology, then common among religious people, and which I had learned at the chapel, burst from my lips. I knew no other hymn of praise—

Glory, honour, praise, and power,
Be unto the Lamb for ever!

I sang this aloud, and, as I afterwards learned, awoke the remainder of the family, and greatly alarmed my sister, who thought that the crisis was come, and that insanity had taken place.'

Hymn 221. Behold! the mountain of the Lord.

MICHAEL BRUCE (1746–67).

This paraphrase of Isa. ii. 1–5 grew out of 'In latter days, the mount of God,' which appeared anonymously in the Scottish *Translations and Paraphrases*, 1745.

It was by Michael Bruce, son of a Scotch weaver at Kinnesswood, where he died whilst a student for the ministry. Bruce's MS. was entrusted to John Logan, who published it as his own in 1781.

The original of 1745 reads—

In latter days, the mount of God,
His sacred house shall rise
Above the mountains and the hills,
And strike the wond'ring eyes.

To this the joyful nations round,
All tribes and tongues shall flow;
Up to the house of God, they'll say,
To Jacob's God, we'll go.

To us He'll point the ways of truth:
The sacred path we'll tread:
From Salem and from Zion-hill
His law shall then proceed.

Among the nations and the isles,
As Judge supreme, He'll sit:
And vested with unbounded pow'r,
Will punish or acquit.

No strife shall rage, nor angry feuds,
Disturb these peaceful years;
To plow-shares then they'll beat their swords,
To pruning-hooks their spears.

Then nation shan't 'gainst nation rise,
And slaughter'd hosts deplore:
They'll lay the useless trumpet by,
And study war no more.

O come ye, then, of Jacob's house,
Our hearts now let us join:
And, walking in the light of God,
With holy beauties shine.

Hymn 222. Jesus, the word bestow.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scriptures (left in MS.); *Works*, xiii. 22. It is given as the last on the Epistle to the Romans, but is based on Acts xix. 20.

Hymn 223. On all the earth Thy Spirit shower.

HENRY MORE, D.D.

From *Divine Dialogues with Divine Hymns*, 1688. Wesley included this and Hymn 233 in *Hymns and Sacred Poems*, 1739, in fifteen stanzas, beginning 'When Christ had left His flock below,' and headed 'On the descent of the Holy Ghost at Pentecost. Altered from Dr. H. More.' He inserted them in the Large Hymn-book, 1780.

Henry More was born at Grantham in 1614, and became Fellow of Christ's College, Cambridge, 1639. He renounced the Calvinism in which he had been trained, declined offers of promotion, and spent his life in private tuition. Professor Palgrave calls him 'the most interesting figure among our poetical mystics.' He died in 1687.

Hymn 224. Saviour, we know Thou art.

CHARLES WESLEY (1).

Hymns on the Acts of the Apostles (left in MS.); *Works*, xii. 157. Acts ii. 47. The first and last verses are here omitted. Ver. 1 reads—

The Church in ancient days
  Was sinners saved from sin,
And souls through Jesus' grace
  Were daily taken in;
Pardon and faith together given
Threw open wide the gate of heaven.

The original (ver. 2) reads, '*The* people saved below.'

Hymn 225. Sow in the morn thy seed.

JAMES MONTGOMERY (94).

Printed for the Sheffield Sunday School Union, Whitsuntide, 1832, for which he wrote a hymn for nearly forty years; published in his *Poet's Portfolio*, 1835, headed 'The Field of the World.' Eccles. xi. 6.

In a letter to Mr. George Bennett, June 16, 1832, Montgomery says that the previous February, on returning from Bath, he and Mr. Rowland Hodgson were travelling between Gloucester and Tewkesbury, when he saw several women and girls working in rows, and was told that they were making holes in the field, into which they dropped two or three seeds. Montgomery had never seen this 'dibbling' before. He said, 'Give me broadcast sowing, scattering the seed on the right hand and on the left, in liberal handfuls.' 'I fell immediately into a musing fit, and moralized most magnificently upon all kinds of husbandry (though I knew little or nothing of any, but so much the better, perhaps, for my purpose), making out that each was excellent in its way, and best in its place. By degrees my thoughts subsided into verse, and I found them running lines, like furrows, along the field of my imagination: and in the course of the two next stages they had already assumed the form of the following stanzas, which I wrote as soon as we reached Bromsgrove. This is the whole history and mystery of which I fear you have heard so romantic an account.'

John Wesley's account of the awakening at Epworth in June, 1742, forms a noble illustration of the truth of this hymn. 'O let none think his labour of love is lost because the fruit does not immediately appear! Near forty years did my father labour here; but he saw little fruit of his labour. I took some pains among this people too; and my strength also seemed spent in vain: but now the fruit appeared. There were scarce any in the town on whom either my father or I had taken any pains formerly, but the seed, sown so long since, now sprung up, bringing forth repentance and remission of sins.'

Hymn 226. Blow ye the trumpet, blow!

CHARLES WESLEY (1).

Hymns for New Year's Day, 1750; *Works*, vi. 12. The last line of the original reads, 'Return to your eternal home!'

This was the favourite hymn of John Brown, of Harper's Ferry, which he used to sing with his family to the tune 'Lennox.' It was his battle-song.

Hymn 227. Come, Thou Conqueror of the nations.

CHARLES WESLEY (1).

Hymns for the Expected Invasion, 1759; *Works*, vi. 160. The last hymn, in eight verses, founded on Rev. xix. 11–16.

In the same tract are *Hymns to be used on the Thanksgiving Day, November* 20, 1759, *and after it.* John Richard Green says, 'England had never played so great a part in the history of mankind as now. The year 1759 was a year of triumphs in every quarter of the world. In September came the news of Minden, and of a victory off Lagos. In October came tidings of the capture of Quebec. November brought word of the French defeat at Quiberon. "We are forced to ask every morning what victory there is," laughed Horace Walpole, "for fear of missing one."'

Eighteen thousand men lay ready to embark in the French fleet on November 20, the very day appointed for the Thanksgiving, when Admiral Hawke, despite the shoals and granite reefs of Quiberon Bay, attacked and destroyed the fleet. The disgrace of Byng's retreat was thus wiped out.

Hymn 228. Creator Spirit! by whose aid.

JOHN DRYDEN (1631–1701).

This translation of Veni Creator (*see* 751) was given in Dryden's *Miscellaneous Poems*, 1693. Dr. Julian says, 'One of the first to adapt it for congregational purposes was John Wesley, who included it in his *Psalms and Hymns*, 1738, in an abbreviated form.'

Dryden wrote—

Ver. 1: Come, visit every pious mind.
Ver. 2: O Source of uncreated light.
Ver. 3: But, oh, inflame and fire our hearts.
Ver. 4: Our frailties help, our vice control,
Submit the senses to the soul.

Dryden was Poet Laureate and Historiographer Royal, 1670–89. He joined the Roman Catholic Church in 1685. He is buried in Westminster Abbey.

Hymn 229. When God of old came down from heaven.

JOHN KEBLE, M.A. (85).

The Whit Sunday poem from the *Christian Year*, with the text, Acts ii. 2, 3.

Hymn 230. Jesus, we on the word depend.

CHARLES WESLEY (1).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746; *Works*, iv. 179. John xiv. 25–7.

Hymn 231. Father, glorify Thy Son.

CHARLES WESLEY (1).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746; *Works*, iv. 175. John xiv. 16, 17. Verses 2 and 4 are here omitted.

Ver. 1 reads: Answer His prevailing prayer.
Ver. 2: But we know by faith and feel.
Ver. 3: Jesus said, It shall be so!

Hymn 232. Father of our dying Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 228. 'Hymn for the Day of Pentecost.'

Hymn 233. Father, if justly still we claim.

HENRY MORE, D.D. (223).

From *Divine Dialogues with Divine Hymns*, 1668, adapted by John Wesley.

Hymn 234. Granted is the Saviour's prayer.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 188. 'Hymn for Whitsunday.' Ten verses. The last four are here omitted.

Hymn 235. Our blest Redeemer, ere He breathed.

HARRIET AUBER.

Miss Auber's second verse is omitted—

He came in semblance of a dove,
  With sheltering wings outspread,
The holy balm of peace and love
  On each to shed.

The doxology (ver. 7) is not in the original.

Miss Auber was born in London, October 4, 1773. Her father was Rector of Tring. She spent the greater part of her life at Broxbourne and Hoddesdon, Herts, where she died, January 20, 1862. This hymn and much of her own poetry, with some hymns by other writers, appeared in her *Spirit of the Psalms;* or, A Compressed Version of Select Portions of the Psalms of David, published in 1829. Some useful versions of the Psalms have passed from it into modern hymn-books. About twenty appeared in Mr. Spurgeon's collection, 1866. Her famous hymn for Whitsuntide was written by some one on a pane of glass in her house at Hoddesdon. The Rev. Dawson Campbell afterwards lived in this house, and wished to have the pane, but the landlord would not consent. It was removed at a later date, and has never been traced. A Miss Mackenzie, who wrote religious books, lived with Miss Auber, and the two old saints were greatly loved in the district. Miss Auber was buried in the churchyard opposite to her house, at the age of eighty-nine. It was some time before the hymn came into common use; but when compilers of hymn-books got to know it, it soon attained wide popularity.

Hymn 236. Lord, we believe to us and ours.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 227. 'Hymn for the Day of Pentecost.' Twelve verses, beginning 'Rejoice, rejoice, ye fallen race.' This hymn begins at ver. 5.

In ver. 1 the original is: We wait to taste the heavenly powers.
Ver. 4: If still Thou art to sinners given,
To shake our earth come down from heaven.
Ver. 5: Kindle in each *Thy* living fire.

Hymn 237. Holy Ghost! my Comforter!

Veni, Sancte Spiritus.

Latin; translated by Miss Winkworth (19) in her *Lyra Germanica*, 1st Series, 2nd edition, 1856.

This was often styled 'The Golden Sequence' in the Middle Ages. It has not been found in any MS. older than 1200 A.D. It has been ascribed to Robert II of France, but the verse-form is much later than his time. Even less reason exists for ascribing it to Hermannus Contractus. There is more to be said for the authorship of Stephen Langton, Archbishop of Canterbury (1207–28). The *Dictionary of Hymnology*, however, leans to the opinion that it was written by Pope Innocent III (1161–1216), to whom it is ascribed by Ekkehard, a monk of St. Gall. He says that Ulrich, abbot of his monastery, came back from Rome in 1215 or 1216 with the report that the Pope had composed the Sequence. The abbot seems to have brought a copy, which was inserted in the *Sequentiaries* at St. Gall. Innocent was a man of great ability, and he is the most probable author. The Sequence would thus be a link to the days when England was laid under interdict by this masterful Pope, who commanded the monks of Canterbury to elect Stephen Langton as Primate and brought King John to his knees as 'the Pope's man.'

The great Whitsuntide Sequence, of which translations by Dryden and Cosin are in our hymn-book, held its place on Whit Sunday till the revision of the Roman Missal, 1568–70. The Golden Sequence was used on one or more of the following week-days. In 1570 it was appointed for use on Whit Sunday.

Clichtovaeus says in 1516, 'Nor, indeed, in my opinion, can this piece be sufficiently praised; for it is above all praise, whether by reason of its wonderful sweetness along with a most clear and flowing style, or by reason of its agreeable brevity along with wealth and profusion of ideas, especially as almost every line expresses one idea, or finally by reason of the elegant grace of its structure, in which things contrasted are set over against each other, and most aptly linked together. And I well believe that the author (whoever he was), when he composed this piece, had his soul transfused by a certain heavenly sweetness, by which, the Holy Spirit being its author, he uttered so much sweetness in so few words.'

Archbishop Trench thought it 'the loveliest of all the hymns in the whole circle of Latin sacred poetry,' which 'could only have been composed by one who had been acquainted with many sorrows, and also with many consolations.'

It is an early example of the transition from rhythmic prose to rhyming verse of the most varied metres. 'Whoever composed the *Veni, Sancte Spiritus*, he was a master of his art, as well as a devout and enlightened soul. The scheme of versification is simple, but possesses considerable metrical charm. The hymn is of ten stanzas, each consisting of three lines of seven syllables, of which the last but one is always short. The third lines rhyme throughout, producing a pleasing effect by the recurrence of the same sound at stated intervals from the beginning to the end.'

There are more than thirty-seven English versions. Miss Winkworth's is from the German version by Martin Moller in *Meditationes sanctorum patrum*, Gorlitz, 1584, headed 'A very beautiful prayer to God the Holy Ghost.' Mr. Macdonald says, 'The result is an English hymn of great excellence—gracious, tender, and truly supplicatory, charged throughout with holy longing expressed in pure and simple language.'

Hymn 238. Come to our poor nature's night.

GEORGE RAWSON (45).

From the *Leeds Hymn-book*, 1853. For Whitsuntide. There were originally nine stanzas, but the author omitted the seventh when he issued it in his *Hymns, Verses, and Chants*, 1876, and the third and last are left out here.

Hymn 239. Away with our fears.

CHARLES WESLEY (1).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746; *Works*, iv. 203. The last hymn in the collection. One double verse is omitted—

The Presence divine
Doth inwardly shine,
The Shechinah rests
On all our assemblies, and glows in our breasts.
By day and by night
The pillar of light
Our steps shall attend,
And convoy us safe to our prosperous end.

Hymn 240. Sinners, lift up your hearts.

CHARLES WESLEY (1).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746 (No. 4); *Works*, iv. 168.

Hymn 241. Eternal Spirit, come.

CHARLES WESLEY (1).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746; *Works*, iv. 167. Four verses. Verses 3 and 4 are omitted. Ver. 4—

Our ruin'd souls repair,
And fix Thy mansion there,
Claim us for Thy constant shrine,
All Thy glorious self reveal,
Life, and power, and love divine,
God in us for ever dwell.

Hymn 242. Spirit of truth! on this Thy day.

REGINALD HEBER, D.D. (28).

'Whit Sunday.' Appeared in his posthumous *Hymns*, 1827. A weak verse of the original is omitted—

> We neither have nor seek the power
> Ill demons to control;
> But Thou, in dark temptation's hour,
> Shalt chase them from the soul.

Hymn 243. O Breath of God, breathe on us now.

ALFRED H. VINE.

Appeared in *Methodist Recorder*, 1901.

Mr. Vine, son of the Rev. John Vine, Wesleyan minister, was born in Nottingham in 1845, educated at King Edward's School, Birmingham, and King's College, London; entered Wesleyan ministry, 1867; died 1917.

Mr. Vine has published three volumes of poems—*The Doom of Saul*, *Songs of the Heart* (1905), and *Songs of Living Things*, a book for young people on animal intelligence. He has also written for the Methodist periodicals. Mr. Vine wrote, 'O great Lord Christ, my Saviour,' and 'Saviour, Thy clear eyes behold,' for the *Young People's Hymnal.*

Hymn 244. Breathe on me, Breath of God.

EDWIN HATCH, D.D. (1835–89).

In Dr. Allon's *Congregational Psalmist Hymnal*, 1886.

Dr. Hatch, born in Derby, was a Professor in Toronto, and head of Quebec High School. In 1867 he was chosen Vice-Principal of St. Mary Hall, Oxford; Rector of Purleigh, 1883; Reader in Ecclesiastical History, 1884. After his death his poems were published by his widow in *Towards Fields of Light*, 1890. They are a beautiful supplement to his theology, and reveal the depth and tenderness of his own religious life.

His famous Bampton Lectures 'On the Organization of Early Christian Churches,' 1881, have awakened keen controversy. They showed that the writer was 'one of the most original and erudite students of early Church history that

England had produced.' In Germany they made a profound impression.

Hymn 245. Come, Holy Ghost, all-quickening fire, Come, and in me delight to rest.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 164. 'Hymn to the Holy Ghost.' Verses 3 and 6 are here omitted.

Hymn 246. Come, Holy Spirit, heavenly Dove.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. 'Breathing after the Holy Spirit: or, fervency of devotion desired.' Ver. 2 is omitted—

Look how we grovel here below,
Fond of these trifling toys:
Our souls can neither fly nor go
To reach eternal joys.

Whitefield's *Collection*, 1753, altered line 3 of the above verse to 'Our souls, how heavily they go.' Ver. 4—

Dear Lord, and shall we ever lie
At this poor dying rate,

was altered by Wesley in *Psalms and Hymns*, 1743, to its present form.

Hymn 247. Sovereign of all the worlds on high.

PHILIP DODDRIDGE (95).

In his MS. it is headed 'Adoption argued from a filial temper, on Gal. iv. 6. June 17, 1739.' Published in 1755.

Hymn 248. Why should the children of a King.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'The witnessing and sealing Spirit. Rom. viii. 14, 16; Eph. i. 13, 14.' Ver. 3 is omitted—

Thou art the earnest of His love,
The pledge of joy to come;
And Thy soft wings, celestial Dove,
Will safe convey me home.

Given in Wesley's *Psalms and Hymns*, 1738, No. 37.

A little memorandum-book is preserved of Mr. T. R. Allan's founder of the Allan Library. 'It is crowded with Bible promises of mercy to the penitent, interspersed with verses from the Wesleyan hymn-book. Every line reveals the yearning for God, and the humble faith which wins acceptance in His sight. Among the last entries in red ink is the third verse of this hymn, "Assure my conscience of its part." The verse came from his soul. Opposite is written, "What is wanted is not so much a general declaration of God's readiness to pardon sinners, but a sense of pardon actually bestowed and received, communicated and assured to the conscience by God's Holy Spirit, which Mr. Wesley described as a loving and obedient sight of a loving and present God. This he spoke of as a *habit* of the soul which constituted Faith. (I quote from some one whose name I forget)."'

Hymn 249. Holy Spirit! pity me.

William Maclardie Bunting.

The Rev. W. M. Bunting (1805–66) was the eldest son of Rev. Jabez Bunting, D.D. His meditation on the words, 'Him that cometh unto Me, I will in no wise cast out,' as he crossed old London Bridge, is said to have led to his conversion in his seventeenth year. He entered the Wesleyan ministry in 1824. He was a preacher full of thought and tenderness, the soul of reverence and lofty aspiration. In his early days it is said that he 'became unboundedly popular, even with the multitude.' 'From the first his sermons abounded in a certain tender poetry of thought and phrase. Not that he was profusely, still less affectedly, dramatically, illustrative; but that, now and then, a light and a colour were thrown upon the composition, which not only beautified the places where they fell, but lit up and harmonized the whole landscape.'

This hymn, headed 'Spiritual Sin,' is based on Eph. iv. 30. It appeared in Dr. Leifchild's *Original Hymns*, 1842. It is profoundly touching and heart-searching. Some of his hymns were printed in the *Wesleyan Methodist Magazine* with the signature 'Alec.'

'Little as he is known outside his own Church, his hymns are among the best loved and best used in Wesleyan Methodism. I cannot but think that some day he will be recognized as one of the glorious choir of the Universal Church.'—*Dr. A. E. Gregory.*

Hymn 250. I want the Spirit of power within.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 307. Headed 'Groaning for the Spirit of Adoption.' The first verse begins—

Father, if Thou my Father art,
 Send forth the Spirit of Thy Son.

'Sin' was changed into 'sins' (ver. 4) in the Large Hymn-book, 1780.

Hymn 251. Spirit of wisdom, turn our eyes.

HENRY AUGUSTUS RAWES, M.A.

The last five verses of a hymn on Confirmation. The hymn appeared as No. 172 in the *Catholic Hymnal*, 1861, compiled by 'The Rev. Father Rawes, of the Congregation of the Oblates of St. Charles, London.' Some of the hymns are by the compiler; for others he expresses his obligation to Faber, Caswall, and various writers. This hymn is not signed; but it is not in Caswall's book nor in Faber's, so that it is probably by Father Rawes himself. It begins—

Signed with the Cross that Jesus bore,
We kneel, and tremblingly adore
 Our King upon His throne.
The lights upon the altar shine
Around His Majesty divine,
 Our God and Mary's Son.

Now in that presence dread and sweet,
His own dear Spirit we entreat
 Who sevenfold gifts hath shed
On us, who fall before Him now,
Bearing the Cross upon our brow
 On which our Master bled.

Ver. 4, line 3, reads, 'Within our inmost shrine.'

Henry Augustus Rawes, M.A., Trinity College, Cambridge, 1852, was born at Easington, near Durham, in 1826, and educated at Houghton-le-Spring Grammar School under his father, the head master. He became curate of St. Botolph, Aldgate, June, 1851. He joined the Roman Church in 1856; was created D.D. by Pius IX, 1875; Superior of the Oblate Fathers at Bayswater, 1879, and became well known in London as a preacher and writer. He died at Brighton in 1885, and was buried at the cemetery of St. Mary Magdalen, Mortlake. He edited a volume of verse and prose and a small hymn-book.

Hymn 252. Gracious Spirit, dwell with me.

THOMAS TOKE LYNCH (1818–71).

Mr. Lynch was the son of a surgeon, was born at Dunmow in 1818, and studied for a time at Highbury Independent College. In 1847 he became minister in Highgate, and in 1862 at Mornington Church, Hampstead Road, where he was pastor till his death in 1871. The freshness and spirituality of his preaching drew many thoughtful hearers around him.

As a child he had been delicate, and wrote hymns and poems. Before he was fifteen he had written a dedication to himself for the volume he hoped some day to publish. He had many a laugh over this in later years. His hymns appeared in *The Rivulet: A Contribution to Sacred Song*, 1855. 'Gracious Spirit, dwell with me,' is in the first edition. *The Rivulet* roused a fierce controversy, and was unsparingly denounced by Dr. John Campbell in the *Eclectic Review* for what was styled its 'negative theology.' The Congregational Union was split into parties by this controversy, but Dr. Binney defended Lynch's book, and it is now almost regarded as a Nonconformist *Christian Year*. It is difficult in our day to understand how such a storm arose over so inoffensive a volume.

Hymn 253. Spirit blest, who art adored.

THOMAS BENSON POLLOCK.

The Rev. T. B. Pollock, M.A. (1836–96), graduated in 1859 at Trinity College, Dublin, where he gained the prize for English verse. He was his brother's curate at St. Alban's, Birmingham, and succeeded him in the living, which wore down his health as it had done that of his brother.

Mr. Pollock was one of our most successful composers of metrical litanies. His *Metrical Litanies* appeared in 1870. His litanies on the 'Seven Words on the Cross,' published in

1870 in a small volume, and afterwards in *Hymns Ancient and Modern*, are profoundly moving. They are largely used on Good Friday. This *Litany of the Holy Ghost* was originally in eighteen verses. It appeared (seventeen verses) in *Hymns Ancient and Modern*, 1875. Mr. Pollock contributed some hymns to the *Gospeller*, of which he was editor.

The second verse of this litany is by Richard Frederick Littledale, LL.D., D.C.L., born in Dublin in 1833, and educated there at Trinity College. He was a distinguished translator of hymns from Greek, Latin, Syriac, German, Italian, Danish, and Swedish. He was curate of St. Mary's, Soho. Ill health led him to retire from parochial work in 1861 and give himself to literature.

Hymn 254. Spirit divine! attend our prayers.

ANDREW REED, D.D.

In the *Evangelical Magazine*, June, 1829, with the heading 'Hymn to the Spirit. Sung on the late day appointed for solemn prayer and humiliation in the eastern district of the Metropolis.' The day appointed by the Board of Congregationalist Ministers in and near London was Good Friday. It appeared in Dr. Reed's *Hymn-book*, 1842.

Dr. Reed was born in London in 1787. In early life he was a watchmaker. He was trained for the Congregational ministry at Hackney College. He was minister at New Road Chapel, London, 1811–31; built Wycliffe Church in 1830, and became its first pastor, 1831–61. Dr. Reed founded five great charities, which are his abiding memorial: the London Orphan Asylum, 1813; the Reedham Orphan Asylum, 1841; the Asylum for Idiots; the Infant Orphan Asylum, 1827; the Hospital for Incurables, 1855. He wrote his own epitaph—

'I was born yesterday,
I shall die to-morrow,
And I must not spend to-day
In telling what I have done,
But in doing what I may for
HIM
Who has done all for me.

I sprang from the people, I have lived for the people—the most for the most unhappy; and the people when they know it will not suffer me to die out of loving remembrance.'

His eldest son was one of the secretaries of the British and Foreign Bible Society, 1874–84; and another son, Sir Charles Reed, M.P., Chairman of the London School Board, 1870–81. Dr. Reed published a *Supplement* to Watts in 1817, with a few original hymns, and in 1842 issued a hymn-book prepared from Watts and other writers. He wrote in all twenty-one hymns. He died in 1862.

Hymn 255. Father of mercies, in Thy word.

Anne Steele (1716–78).

In her *Poems*, 1760. The original has twelve stanzas. One of those omitted is—

O may these heavenly pages be
  My ever dear delight;
And still new beauties may I see,
  And still increasing light.

Miss Steele was the daughter of William Steele, a timber merchant, and for sixty years unpaid pastor of the Baptist Church, Broughton, Hants, where his uncle, Henry Steele, previously ministered. The clergyman complained to his diocesan, Bishop Burnet, that the Baptist's preaching had sadly thinned his ministry. 'Go home,' said the bishop, 'and preach better than Henry Steele, and the people will return soon.' Miss Steele was publicly baptized at the age of fourteen. In 1760 she published *Poems on Subjects chiefly Devotional, by Theodosia*, in two vols. Her father's diary for November 29, 1757, says, 'This day Nanny sent a part of her compositions to London to be printed. I entreat a gracious God, who enabled and stirred her up to such a work, to direct her in it, and to bless it for the good and comfort of many. I pray God to make it useful, and to keep her humble.' A little later he is reading the printed book, and praying that a blessing may go forth with it. Sixty-two of her hymns were published in the Bristol Baptist Collection in 1769. On the day she was to be married her lover, Mr. Elscourt, was found drowned in the river where he had been bathing. That shock told on her constitution, and she was always delicate. She was buried in Broughton churchyard. On her tomb are the lines—

Silent the lyre, and dumb the tuneful tongue
  That sang on earth her great Redeemer's praise
But now in heaven she tunes a noble song
  In more exalted, more melodious lays.

Trust and resignation breathe in all her hymns. In a letter to her father she says, 'If while I am sleeping in the silent grave my thoughts are of any real benefit to the meanest of the servants of my God, be the praise ascribed to the Almighty Giver of all grace.'

Miss Steele loved her village house in Broughton, with its high roof and massive chimneys, its antique porch and rural garden palisades, overshadowed by trees. She said, 'I enjoy a calm evening on the terrace walk, and I wish, though in vain, for numbers sweet as the lovely prospect, and gentle as the vernal breeze, to describe the beauties of charming spring; but the reflection how soon these blooming pleasures will vanish, spreads a melancholy gloom, till the mind rises by a delightful transition to the celestial Eden—the scenes of undecaying pleasure and immutable perfection.'

Earl Selborne describes her as, after Doddridge, 'the most popular, and perhaps the best' of the followers of Watts. She is the first of our lady hymn-writers, and has been called the Miss Havergal of her century.

In the last illness of T. B. Smithies, the editor of the *British Workman*, in July, 1883, his friends thought he was asleep, but he broke into sudden praise, for the comfort and joy he had found during his whole life in the Word, and for the sufficiency of its stay in the hour of death—

Father of mercies, in Thy word
  What endless glory shines!
For ever be Thy name adored
  For these celestial lines.

Hymn 256. Come, Holy Ghost, our hearts inspire

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 238. 'Before reading the Scriptures.'

In the third verse John Wesley changed 'prolific Dove' into 'celestial Dove' in 1780.

Hymn 257. Father of all, in whom alone.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 237. The first of the three hymns 'Before reading the Scriptures.'

Hymn 258. Inspirer of the ancient seers.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. Based on 2 Tim. iii. 16, 17. *Works*, xiii. 109. Ver. 2 is omitted.

Hymn 259. Come, O Thou Prophet of the Lord.

CHARLES WESLEY (1).

Hymns for our Lord's Resurrection, 1746; *Works*, iv. 136. The last three verses, which deal with the meal at Emmaus, are too prosaic to be included. 'Sole subject' in ver. 2 is happily changed to 'chief subject.'

Hymn 260. Come, divine Interpreter.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 219. Rev. i. 3.

Hymn 261. Spirit of truth, essential God.

CHARLES WESLEY (1).

Hymns on the Trinity, 1767; *Works*, vii. 249. 'The Divinity of the Holy Ghost.' 2 Tim. iii. 16; 2 Pet. i. 21. In ver. 2 the original reads, 'Is still by inspiration given.'

Hymn 262. The Spirit breathes upon the word.

WILLIAM COWPER (60).

Olney Hymns, 1779, entitled 'The Light and Glory of the Word.'

In July, 1764, Cowper found a Bible lying on a bench in the garden, and opened it on the eleventh chapter of St. John's

Gospel. He was profoundly moved, and began to turn the pages in order to get some comfort in the depression that had settled upon him. The first passage his eye fell on was Rom. iii. 25, 'Whom God set forth to be a propitiation through faith in His blood.' Immediately light broke on his mind; he 'received strength to believe, and the full beams of the Sun of Righteousness shone upon him.' 'In a moment,' he says, 'I believed and I received the gospel.' Two similar instances may be added. Augustine found rest through the child's chant, 'Tolle, lege; Tolle, lege,' which led him to read Rom. xiii. 13, 14. Hedley Vicars, in November, 1851, was idly turning the leaves of a Bible when the verse 'The blood of Jesus Christ His Son cleanseth us from all sin' woke him up to new life. He closed the book. 'If this be true for me, henceforth I will live, by the grace of God, as a man should live who has been washed in the blood of Christ.'

Hymn 263. Break Thou the bread of life.

MARY ANN LATHBURY.

A 'Study Song' for the Chautauqua Literary and Scientific Circle, written in 1880. Verses 2 and 3 by A. Groves (*W. M. Mag.*, Sept. 1913).

Miss Lathbury was born at Manchester, Ontario County, New York, 1841, and died Oct. 21, 1913. She contributed articles and verse to current religious periodicals. She founded the 'Look-up Legion,' based on four rules which form the motto of the 'Harry Wadsworth Club' in Edward Everett Hale's *Ten Times One is Ten*—

Look up, and not down;
Look forward, and not back;
Look out, and not in,
And lend a hand.

To these Mr. Hale adds 'In His name.'

The story was intended to show the possible extension of personal influence where people live faithfully, unselfishly, and hopefully. If one person influenced ten others to a good action, and each of those influenced ten others, and so on, the whole world might be reformed and ennobled. Five hundred 'Harry Wadsworth Clubs' had sprung up within twenty years after the address was given. The motto was first suggested by Mr. Hale in a lecture delivered at the Lowell Institute in 1869.

The history of these little rules is delightful. A magazine, *Lend a Hand*, is the exponent of the Legion. Miss Lathbury's share in the work is recognized in the *Century Magazine*, January, 1885, p. 342. She first saw the rules in 1874 on the frieze of a friend's parlour in Orange, and founded the Legion, which had a membership of 4,000 boys and girls in Methodist Sunday schools in 1885.

Hymn 264. When quiet in my house I sit.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. Based on Deut. vi. 7. *Works*, ix. 94. In the original the last line reads, '*Thy* Church above.'

I sink in blissful dreams away,
And visions of eternal day,

owes a good deal to Pope—

To sounds of heav'nly harps she dies away,
And melts in visions of eternal day.
(*Eloisa to Abelard*, l. 221–2.)

Hymn 265. O how blest the hour, Lord Jesus.

CARL J. P. SPITTA, D.D.; translated by R. MASSIE.

'O wie freun wir uns der stunde.' In Spitta's *Psalter und Harfe*, 2nd Series, 1843, headed 'Thou hast the words of eternal life.' His *Psalter und Harfe* contained sixty-one hymns. It had unexampled popularity, and reached a 42nd edition in 1887. Spitta's hymns assisted much in the revival of Evangelical religion in Germany.

Spitta was born at Hanover in 1801, became a Lutheran pastor, and died at Burgdorf, where he had just been appointed Lutheran Superintendent. He began to write verse when eight years old. He formed a friendship with Henrich Heine at Göttingen University, but broke it off at Lüne because Heine jested at sacred things in the presence of Spitta's pupils. He began to write hymns in 1824, and told a friend in 1826, 'In the manner in which I formerly sang I sing no more. To the Lord I consecrate my life and my love, and likewise my song. His love is the one great theme of all my songs; to praise and exalt it worthily is the desire of the Christian singer. He gave me song and melody; I give it back to Him.' Many of his most popular hymns were written at Lüne, when sitting at his piano or harp. He died in 1859.

Richard Massie (1800–87), eldest son of the Rector of Coddington, Cheshire, was born at Chester, and lived at Pulford Hall, Coddington. He published in 1854 a translation of Luther's *Spiritual Songs; Lyra Domestica*, 1st Series, 1860; a translation of Spitta's *Psalter und Harfe*, 1st Series, in 1864. He translated Spitta's second series, in which this hymn appeared. The volume included translations of other German hymns, and some original pieces.

Hymn 266. Jesus, I humbly seek.

Charles Wesley (1).

Hymns on the Acts of the Apostles (left in MS.); *Works*, xii. 228. Acts viii. 34.

Hymn 267. O Word of God incarnate.

William Walsham How, D.D. (177).

Written for Supplement to Morrell and How's *Psalms and Hymns*, 1867.

Hymn 268. Lord, Thy word abideth.

Sir H. W. Baker (72).

Written for *Hymns Ancient and Modern*, 1861. A translation was made into German by Miss Winkworth, 1867.

Hymn 269. How sad our state by nature is!

Isaac Watts, D.D. (3).

Hymns and Spiritual Songs, 1707. 'Faith in Christ for pardon and sanctification.'

Ver. 5 of the original is omitted—

Stretch out Thine arm, victorious King,
  My reigning sins subdue;
Drive the old dragon from his seat,
  With all his hellish crew.

Wesley printed it in his Charlestown *Collection*, 1737, with ver. 5 included, and changed 'hellish' to 'infernal.' In ver. 2 he put 'Here ye despairing sinners come,' and in ver. 6, 'Into Thy *arms* I fall,' but he left Watts's last line unchanged, 'My Jesus, and my all.'

Three days after his ordination, in June, 1736, George Whitefield wrote to a friend, 'Never a poor creature set up with so small a stock. . . . Help, help me, my dear friend, with your warmest addresses to the throne of grace. At present, this is the language of my heart—

A guilty, weak, and helpless worm, &c.'

Charles Wesley and his friends sang this hymn with the criminals on their way to Tyburn on July 19, 1738. The poet found 'that hour under the gallows the most blessed hour of his life.'

Richard Watson quoted the last verse with solemn and deep feeling when George Marsden visited him in his last illness. The hymn has had a wonderful ministry of comfort for souls in sight of eternity. The Rev. William Robinson, an Independent minister in Hertfordshire, who died in August, 1854, told a member of his church that he never failed to repeat the verse—

A guilty, weak, and helpless worm,
Into Thy hands I fall,

once or twice daily, and, if he could choose, would like to die with the words on his lips. Dr. Doddridge told his students at Northampton, 'I wish that my last words may be those lines of Watts—

A guilty, weak, and helpless worm,
On Thy kind arms I fall.'

Hymn 270. Come, sinners, to the gospel feast.

Charles Wesley (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 274. 'The Great Supper.' Luke xiv. 16–24. Twenty-four verses.

Ver. 5 reads—

See Him set forth before your eyes,
Behold the bleeding Sacrifice!
His offer'd love make haste to embrace,
And freely now be saved by grace.

Some of the omitted verses are worth remembering for their quaint simplicity—

Your grounds forsake, your oxen quit,
Your every earthly thought forget,
Seek not the comforts of this life,
Nor sell your Saviour for a wife.

'Have me excused,' why will ye say?
Why will ye for damnation pray?
Have you excused—from joy and peace!
Have you excused—from happiness:

Excused from coming to a feast!
Excused from being Jesus' guest!
From knowing *now* your sins forgiven,
From tasting *here* the joys of heaven.

Excused, alas! why should you be
From health, and life, and liberty,
From entering into glorious rest,
From leaning on your Saviour's breast.

'The Wesleys saw clearly that, should belief in a limited redemption spread in their Society, they would but labour in vain and spend their strength for nought. The mission of Thomas Coke more than a hundred years ago, the great city missions of our own time, the work of William Booth, of Hugh Price Hughes and Samuel F. Collier, would have been impossible had they not been able to say anywhere and to all, "Sent by my Lord, on you I call."'—*Dr. A. E. Gregory.*

Jesse Lee, the evangelist of New England, introduced Methodism into Boston, Mass., in July, 1790. The churches were closed against him, but he borrowed a table from some one living near the common, took his stand under a great elm-tree, and began his service with this hymn. The tree was blown down in a storm, and in 1879 a chair made from its wood was presented to the Boston Methodist Preachers' Meeting.

Hymn 271. Ho! every one that thirsts, draw nigh!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 205. Isa. lv. Thirty-one verses. It is the first hymn in the volume.

Rev. Richard Green says this hymn is attributed to John Wesley, according to the almost universal testimony. No reason is given by the Rev. W. P. Burgess and others for thus assigning it. Mr. C. D. Hardcastle thinks 'there is little doubt that the hymn was written by Charles to accompany his famous sermon on the text Isaiah lv. 1, preached at Bristol, September, 1739, and on numerous other occasions.' 'I cried from Isaiah lv., "Ho, every one that thirsteth, come ye to the waters!" Between two and three thousand attended. I found great freedom in speaking to them, who *are* altogether such as I *was*.'—*Journal*, September 24, 1739.

Hymn 272. O all that pass by, to Jesus draw near.

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, No. 3 (Bristol, 1741); *Works*, iii. 6. Six verses.

Charles Wesley's 'hymns of invitation strike a new note. They are the battle-songs of an open-air preacher, and are borne on the wings of the tempest that raged round the heroic little poet as he faced cheerily the rage or the ridicule of the mob. His metres are bright and lilting, winning the ear of the simple and arresting the casual passer-by. Only a preacher, perhaps only an open-air preacher, could have written such hymns. They are not hymns of the oratory, of the class-room, or the village church; but of that vast cathedral whose roof is the blue vault of heaven; they are songs of Moorfields, of Kingswood, of Newcastle, and of Gwennap. Perhaps of all Wesley's hymns these are the most characteristically Methodist.' —*Dr. A. E. Gregory.*

Hymn 273. Thy faithfulness, Lord, each moment we find.

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, No. 2 (Bristol, 1741); *Works*, iii. 6. The first verse is—

Lord, not unto me, (the whole I disclaim,)
All glory to Thee, through Jesus's name!
Thy gifts and Thy graces, Pour'd down from above,
Demand all our praises, Our thanks and our love.

'Foulest,' in the second verse, which here begins the hymn, is changed into 'vilest.'

Dr. Osborn once said that the first line of ver. 4, 'O let me commend my Saviour to you,' was the best expression of the spirit and genius of Methodism. The personal knowledge of Christ involved in the phrase 'My Saviour' was the true basis of our religious experience, and the loving entreaty, 'O let me commend,' was the true spirit of religious service.

Hymn 274. Sinners, turn; why will ye die?

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, London, 1741; *Works*, iii. 84. 'Why will ye die, O house of Israel?' Ezek. xviii. 31. Sixteen verses. The first three and the tenth verse are here retained.

Hymn 275. Sinners, obey the gospel word.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 63. 'Come, for all things are now ready.' Luke xiv. 17. Ten verses.

Handel set this hymn to music (see 213). The tune was called 'Fitzwilliam.'

Hymn 276. O come, ye sinners, to your Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 64. The second part of 275.

'Come, then,' is the original; and in ver. 3 Charles Wesley wrote '*soul*.' Ver. 3 owes much to Pope's line—

> Tears that delight, and sighs that waft to heaven.
> (*Eloisa to Abelard*, l. 214.)

William M. Bunting once told a friend, 'There is one thing I shall miss in heaven, the mystic joys of penitence.' A great lover of John Fletcher says (Wesley's *Life of Mr. Fletcher*) he was 'first favoured with his heavenly conversation, in company with Mr. Walsh and a few other friends, most of whom are now in the world of spirits. At these seasons, how frequently did we feel

The o'erwhelming power of saving grace!

How frequently were we silenced thereby, while tears of love our eyes o'erflowed! It sweetly affects my soul while I recollect the humility, fervour of spirit, and strength of faith, with which dear Mr. Fletcher so often poured out his soul before the Great Three-One, at whose feet we have lain in holy shame and divine silence, till it seemed earth was turned to heaven!'

Hymn 277. Weary souls, that wander wide.

Charles Wesley (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 212. Headed 'The Invitation.'

In ver. 1 '*who* wander wide' is the original, and in ver. 3, '*Live* on earth the life of heaven.'

Adam Clarke used this hymn largely in his early ministry.

Hymn 278. God, the offended God most High.

Charles Wesley (1).

Hymns on the Trinity, 1767; *Works*, vii. 217. Section on 'The Divinity of Christ.' 2 Cor. v. 20.

The last four lines are omitted—

Poor debtors, by our Lord's request,
A full acquittance we receive!
And criminals, with pardon blest,
We, at our Judge's instance, live.

Hymn 279. Come, ye weary sinners, come.

Charles Wesley (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 220.

The omission of two half-verses greatly strengthens the hymn. After 'Take our load of guilt away' Charles Wesley wrote—

Now the promised rest bestow,
Rest from servitude severe,
Rest from all our toil and woe,
Rest from all our guilt and fear.

Weary of this war within,
  Weary of this endless strife,
Weary of ourselves and sin,
  Weary of a wretched life.

In ver. 1 the original reads, 'All who groan to bear your load'; and in ver. 2, 'Cast on Thee our sin and care.'

Hymn 280. Come, ye sinners, poor and wretched.

JOSEPH HART.

In his *Hymns composed on Various Subjects, with the Author's Experience*, 1759. It had seven verses, and was headed 'Come, and welcome, to Jesus Christ.' Dr. Conyers and Toplady made various changes in the text. In ver. 4, 'Bruised and broken' is a happy revision. It is 'mangled' in Hart's *Hymns*.

Joseph Hart (1712–68) was a teacher in London, who ran to 'dangerous lengths both of carnal and spiritual wickedness,' and after much distress and pain was led to peace through a sermon on Rev. iii. 10, which he heard in the Moravian Chapel at Fetter Lane on the afternoon of Whit Sunday, 1757. He returned home, and there the great burden seemed suddenly lifted from his shoulders as he prayed. He felt himself 'melting away with a strange softness of expression. Tears ran in streams from my eyes, and I was so swallowed up in joy and thankfulness that I hardly knew where I was.' During the next two years some of his best hymns were written. In 1759 he became minister of Jewin Street Independent Chapel, an old wooden structure put up in 1672 for William Jenkyn. Twenty thousand people are said to have attended his funeral in Bunhill Fields, where an obelisk was erected to his memory in 1875.

Dr. Johnson was evidently no admirer of Hart. He says, 'I went to church. I gave a shilling; and seeing a poor girl at the sacrament in a bed-gown, I gave her privately half a crown, though I saw Hart's hymns in her hand.'

Hymn 281. Jesus, Thou all-redeeming Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 121. 'Before preaching to the Colliers in Leicestershire.' Eighteen verses.

'Lover of souls!' is a reminiscence of 'Jesu, Lover of my soul.' In ver. 4, 'hardness' is a happy substitute for 'the stony.'

Hymn 282. Shepherd of souls, with pitying eye.

CHARLES WESLEY (I).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 251. 'For the outcasts of Israel.' Eight verses. Ver. 3—

Wild as the untaught Indians brood,
The Christian savages remain,
Strangers and enemies to God,
They make Thee spend Thy blood in vain.

That comparison between Georgia and England shows how the state of his own countrymen weighed on the heart of Charles Wesley.

Hymn 283. Behold the Lamb of God, who bears.

CHARLES WESLEY (I).

Hymns on God's Everlasting Love, Bristol, 1741; *Works*, iii. 20. 'Jesus Christ the Saviour of all men.'

Inserted in the second number of the *Arminian Magazine*. The first verse is here omitted, 'See, sinners, in the gospel glass.'

Hymn 159 is a later part of the same hymn.

Hymn 284. Ye neighbours and friends, to Jesus draw near.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 115. 'After preaching to the Newcastle Colliers.' Twelve verses. The first line of the original reads '*of* Jesus.' The last part of ver. 3 is 'of Jesus's *praise*.'

Charles Wesley's Journal for November 30, 1746, says, 'I went out into the streets of Newcastle, and called the poor, the lame, the halt, the blind, with that precious promise, "Him that cometh to Me, I will in no wise cast out." They had no feeling of the frost while the love of Christ warmed their hearts.'

This seems to have been the service after which the hymn was written.

Hymn 285. Sinners, your hearts lift up.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 229. 'Hymn for the day of Pentecost.'

The sixth verse, 'Drop down in showers of love,' is omitted.

Hymn 286. Jesus calls us: o'er the tumult.

CECIL FRANCES ALEXANDER (182).

Contributed to the S.P.C.K. *Hymns*, 1852.

In the original the last line of ver. 4 is 'Christian, love Me more than these.' It is founded on Matt. iv. 18, the beginning of the Gospel for St. Andrew's Day. 'Apostles' is a substitute for 'St. Andrew' in ver. 2.

Hymn 287. Come unto Me, ye weary.

W. C. DIX (128).

Published in the *People's Hymnal* by Dr. Littledale and J. E. Vaux, 1867.

Mr. Jones (*Famous Hymns*, p. 322) says that Mr. Dix sent him a manuscript copy of this hymn with this account of it: 'I was ill and depressed at the time, and it was almost to idle away the hours that I wrote the hymn. I had been ill for many weeks, and felt weary and faint, and the hymn really expresses the languidness of body from which I was suffering at the time. Soon after its composition—and it took me some time to write out, for my hand trembled, and I could with difficulty hold the pen—I recovered, and I always look back to that hymn as the turning-point in my illness. It is a somewhat curious fact that most of my best known hymns were written when I was suffering from some bodily ailment. Mr. Dykes' setting I consider one of the most beautiful in the hymnal.' Mr. Dix was almost inclined to say that the tune had much to do with the success which his hymn won.

Hymn 288. O Jesus, Thou art standing.

WILLIAM WALSHAM HOW, D.D. (177).

In the Supplement to Morrell and How's *Psalms and Hymns*, 1867.

Dr. How said, 'I composed the hymn early in 1867, after I had been reading a very beautiful poem, entitled "Brothers and a Sermon." The pathos of the verses impressed me very forcibly at the time. I read them over and over again, and finally, closing the book, I scribbled on an odd scrap of paper my first idea of the verses beginning "O Jesu, Thou art standing." I altered them a good deal subsequently, but I am fortunate in being able to say that after the hymn left my hands it was never revised or altered in any way.'

The poem is by Jean Ingelow, who describes a pair of brothers listening to the parson of the fishing village—

As one that pondered now the words
He had been preaching on with new surprise,
And found fresh marvel in their sound, 'Behold!
Behold!' saith He, 'I stand at the door and knock.'

Open the door with shame, if ye have sinned;
If ye be sorry, open it with sighs.
Albeit the place be bare for poverty,
And comfortless for lack of plenishing,
Be not abashed for that, but open it,
And take Him in that comes to sup with thee;
'Behold!' He saith, 'I stand at the door and knock!'

Speak, then, O rich and strong:
Open, O happy young, ere yet the hand
Of Him that knocks, wearied at last, forbear;
The patient foot its thankless quest refrain,
The wounded heart for evermore withdraw.

Holman Hunt's picture, 'The Light of the World,' now at Keble College, Oxford, had its influence on the hymn.

Hymn 289. Why should I till to-morrow stay.

CHARLES WESLEY (I).

Short Hymns on Select Passages of Scripture (left in MS.); *Works*, xiii. 51. 2 Cor. vi. 2. Verses 3 and 6 are here omitted.

Hymn 290. To-day, while it is called to-day.

CHARLES WESLEY (I).

Short Hymns on Select Passages of Scripture (left in MS.); *Works*, xiii. 122. Heb. iii. 15. Eight lines are omitted.

Hymn 291. Come, let us, who in Christ believe.

CHARLES WESLEY (I).

Hymns on God's Everlasting Love, London, 1741; *Works*, iii. 64. Fourteen verses. Verses 1, 12, 13, 14. A little hymn of pure gold is made by omitting ten prosaic verses.

Hymn 292. By secret influence from above.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture (left in MS.) ; *Works*, ix. 236. Job vii. 17, 18.

Hymn 293. Art thou weary, art thou languid.

JOHN MASON NEALE, D.D. (27).

Given in his *Hymns of the Eastern Church*, 1862, as a translation from St. Stephen the Sabaite, who was a nephew of John of Damascus, and died at Mar Saba in 794. In the third edition of that work he said that it contained so little from the Greek that in any future edition it would be placed in an Appendix. 'Saints, apostles, prophets, martyrs' is Bishop Bickersteth's alteration of 'Angels, martyrs, prophets, virgins,' in his *Hymnal Companion.*

Hymn 294. Come, ye that love the Lord.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707, entitled 'Heavenly Joy on Earth.'

Wesley included it in his Charlestown *Collection*, 1737, with the beautiful heading, 'Heaven begun on earth.'

The original read—

1. Come *we* that love the Lord,
And let *our* joys be known

3. But fav'rites of the heav'nly King.

4. The God that rules on high,
And thunders when He please,
That rides upon the stormy sky,
And manages the seas.

These lines Wesley altered to their present form, and omitted eight lines—

2. The sorrows of the mind
Be banish'd from this place:
Religion never was design'd
To make our pleasures less.

9. The hill of Sion yields
A thousand sacred sweets,
Before we reach the heav'nly fields,
Or walk the golden streets.

On April 20, 1882, two days before Dr. Gervase Smith died, his old friends and brother ministers, Benjamin Gregory and William Hirst, held a little service in his sick-room. This hymn was sung, and the third verse was repeated at the dying man's request. It was sung at the funeral service in Highbury Chapel a week later.

Hymn 295. Happy the man that finds the grace.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 234. Prov. iii. 13–18. Nine verses. 'Who' is changed to 'that' in the first line.

The Rev. Dr. Allen says, 'The old hymns which have done so much to preserve Methodist doctrine, and to promote our type of experience, fellowship, and evangelism have been sacredly retained (in *The Methodist Hymn-Book*, 1904). The hymns in the middle of the book, which relate to the conscious life of God in the soul, are almost exclusively the compositions of Charles Wesley. These hymns are unique, and when they lose their charm the power of Methodism will decline, and her glory fade away.'

Hymn 296. Riches unsearchable.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 230. Seven verses of eight lines each, beginning 'Ye simple souls that stray.' In ver. 1 the original reads, 'And pleasures from the well,' but in 1780 the metre was changed to short metre. Ver. 4 reads, 'Our guardians to that heavenly bliss.'

Henry Moore states in the Coke and Moore *Life* that John Wesley wrote it 'in the midst of the Bandon riots.' But the hymn was printed in 1747, and the riots occurred in 1750. In a footnote to his two-volume Life of John Wesley, Moore says, 'It has been denied that Mr. John Wesley was the author of this hymn. I must still think that he was: I believe, I was not misinformed. There is, I think, also some internal evidence. The hymn has the purity, strength, and sobriety of both the brothers; but it seems to want the poetical *vis animi* of Charles.'

Dr. Whitehead claims the hymn for Charles Wesley in his *Life of Wesley*: he says it has, 'through mistake, been attributed to his brother.'

One of the omitted verses—

And utterly condemned we live,
And unlamented die,

borrows from Dr. Johnson's *London*, 'Live unregarded, unlamented die.'

Hymn 297. Let all men rejoice, by Jesus restored!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 390. 'Hymn for the Kingswood Colliers.' One verse of the hymn is here omitted, and ver. 5 is taken from the next hymn for the colliers, 'My brethren beloved, your calling ye see.'

Hymn 298. How blest is he who ne'er consents.

TATE and BRADY (17).

Psalm i. New Version.

Hymn 299. We love Thy kingdom, Lord.

TIMOTHY DWIGHT, D.D. (1752–1817).

Psalm cxxxvii., in his revised version of Watts's Psalms in 1800. Ver. 2 reads, 'Her *walls* before Thee stand.'

Dr. Dwight was born at Northampton, Massachusetts, and graduated at Yale, where he was tutor 1771–7. He was for a time chaplain in the United States Army. In 1795 he was appointed President of Yale College. At the request of the General Assembly of Connecticut he issued the revised version of Watts's Psalms in 1800.

Hymn 300. Let everlasting glories crown.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707–9. 'The excellency of the Christian religion.'

Two verses are omitted—

2. What if we trace the globe around,
 And search from Britain to Japan,
There shall be no religion found
 So just to God, so safe for man.

5. Not the feign'd fields of heath'nish bliss
Could raise such pleasures in the mind;
Nor does the Turkish Paradise
Pretend to joys so well refin'd.

Hymn 301. Father of omnipresent grace.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 18. The last line of the original, 'And not a hoof be left behind,' is a reference to Exod. x. 26, 'There shall not an hoof be left behind.'

Hymn 302. Thou Son of God, whose flaming eyes.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 30. Twelve lines are omitted. In ver. 4 the original is, 'And fill his careless heart with grief.'

Hymn 303. Thou great mysterious God unknown.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 235. Eight verses. Two omitted here.

Hymn 304. Long have I sat beneath the sound.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'Unfruitfulness lamented.' Two weak verses are omitted—

2. Oft I frequent Thy holy place—
And hear almost in vain;
How small a portion of Thy grace
My mem'ry can retain!

3. My dear Almighty, and my God,
How little art Thou known
By all the judgements of Thy rod,
And blessings of Thy throne.

The first line of ver. 3, 'My dear Almighty,' is in Watts's worst taste.

Hymn 305. Come, O Thou all-victorious Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 124. 'Written before preaching at Portland.'

Charles Wesley visited Portland in 1746. He says on June 6, 'I preached to an houseful of staring, loving people, from Jer. l. 20. Some wept, but some looked quite unawakened. At noon and night I preached on the hill in the midst of the island. Most of the inhabitants came to hear, but few as yet feel the burden of sin, or the want of a Saviour.

'*Sun.*, *June* 8.—After evening service we had all the islanders that were able to come. I asked, "Is it nothing to you, all ye that pass by?" About half a dozen answered, "It is nothing to us," by turning their backs; but the rest hearkened with greater signs of emotion than I had before observed. I found faith at this time that our labours would not be in vain.' The next day 'the power and blessing came. My mouth and their hearts were opened. The rocks were broken in pieces, and melted into tears on every side. I continued exhorting them from seven till ten, to save themselves from this untoward generation. We could hardly part.'

The quarryman's hammer has supplied the poet with his impressive opening illustration.

Hymn 306. Lord, I despise myself to heal.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 82. Heb. xii. 2. The first two verses are omitted—

Weary of struggling with my pain,
Hopeless to burst my nature's chain,
Hardly I give the contest o'er,
I seek to free myself no more.

From my own works at last I cease,
God that creates must seal my peace;
Fruitless my toil and vain my care,
And all my fitness is despair.

Hymn 307. Jesus, the sinner's Friend, to Thee.

Charles Wesley (1).

Hymns and Sacred Poems, 1739; *Works*, i. 83. Gal. iii. 22. Thirteen verses.

One of the omitted verses has two lines—

> Tread down Thy foes, with power control
> The beast and devil in my soul,

which may be compared with Tennyson's *In Memoriam*, cxviii.—

> Move upward, working out the beast,
> And let the ape and tiger die.

Hymn 308. Depth of mercy! can there be.

Charles Wesley (1).

Hymns and Sacred Poems, 1740; *Works*, i. 271. 'After a relapse into sin.' Thirteen verses of four lines.

Dr. Belcher traces the famous story of the actress who was converted through this hymn back to the *Sunday School Journal*, from which Mr. G. J. Stevenson quotes it almost verbatim. An actress in a provincial town heard some poor people singing this hymn in a cottage. She ventured in, and when the service was over, Charles Wesley's words followed her. She got a hymn-book, read and re-read the verses, and was thus led to Christ. She shrank from appearing again on the stage, but at last the manager of the theatre induced her to take the leading part in a new play. She had to sing a song on her entrance, and the band played the air three times whilst she stood lost in thought before the audience. Then, with clasped hands and eyes suffused with tears, she sang—

> Depth of mercy! can there be
> Mercy still reserved for me?
> Can my God His wrath forbear?
> Me, the chief of sinners, spare?

The performance came to an end abruptly, but the night left its imprint on many lives. It is said that the actress afterwards became the wife of a minister.

Hymn 309. Saviour, Prince of Israel's race.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 357. 'Penitential hymn.' Eleven verses.

Charles Wesley wrote in ver. 5—

Then remember me for good,
. . . .
While my strength and spirit fail.

Mrs. Thomas Gabriel, who was present at Wesley's last Covenant Service in City Road, and at his funeral service, used to repeat to herself the last verse in times of strong temptation. She found strength and comfort here.

When Grotius was returning from Sweden in 1645, to spend his last days in Holland, his ship was wrecked on the coast of Pomerania. He made his way with difficulty to Rostock, where his strength gave way. On his death-bed Quistorp visited him, and spoke of the publican on whom God had mercy as he prayed. Grotius replied, 'Ego ille sum publicanus' ('I am that publican'). A short time after the great scholar passed to his rest.

Romaine desired to die with the language of the publican on his lips, 'God, be merciful to me a sinner.'

Hymn 310. Jesus, if still the same Thou art.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 258. Matt. v. 3, 4, 6. Ver. 6, 'Lord, I believe the promise sure,' is omitted. In ver. 2 the original reads, 'the mourner.'

Hymn 311. I know in Thee all fulness dwells.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 264. 'These things were written for our instruction.' Hymn 142 is the earlier part of the same hymn.

Hymn 312. Father of lights, from whom proceeds.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 76. 'A prayer under convictions.' Eight verses.

Hymn 313. O for that tenderness of heart.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 199. It is based on the message to King Josiah (2 Kings xxii. 19, 20): 'Thine heart was tender, and thou hast humbled thyself before the Lord.'

Hymn 314. O that I could repent.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 426. 'For one fallen from grace.' Four verses of eight lines each.

The first two verses are here given. John Wesley altered 'effectual stroke' to 'resistless' in the last verse.

Hymn 315. How dread the thought! shall I alone.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 428. 'A thought on hell.'

The first line of the original, 'Terrible Thought,' has been thus changed in the 1904 revision.

The original hymn is enough to give any 'child' the nightmare.

Hymn 316. With broken heart and contrite sigh.

CORNELIUS ELVEN (1797–1873).

Written in January, 1852, for special services in his own congregation. Given in Baptist *Psalms and Hymns*, 1858.

Mr. Elven was born in Bury St. Edmunds, and was pastor of the Baptist Church there for fifty years. Mr. Spurgeon greatly esteemed him, and wrote a memorial sketch of his friend in July, 1873.

When Mr. Spurgeon was pastor at Waterbeach, Mr. Elven was invited to preach at his first anniversary, in 1852. Mr. Spurgeon met him at the station. 'His bulk was stupendous, and one saw that his heart was as large as his body.' He could not go into the river for the baptismal service connected with the anniversary, for he said that 'if he got wet through, there were no garments nearer than Bury St. Edmunds that would fit him.' He exhorted the young pastor to 'study hard, and mind and keep abreast of the foremost Christians in your little church; for if these men, either in their knowledge of Scripture, or their power to edify the people, once outstrip you, the temptation will arise among them to be dissatisfied with your ministry; and, however good they are, they will feel their superiority, and others will perceive it too, and then your place in the church will be very difficult to hold.' Mr. Spurgeon felt that spur useful. Mr. Elven seemed to have taken Matthew Henry for his model. He once preached for Mr. Spurgeon at New Park Street, and told with a merry laugh how a lady, when she saw his vast form in the pulpit, retreated, with the words, 'No, no; the man has too much of the flesh about him, I cannot hear him.' Mr. Spurgeon says, 'It was a very unjust judgement, for the dear man's great bulk was a sore affliction to him.'—*Autobiography*, i. 250.

Hymn 317. Just as I am, without one plea.

CHARLOTTE ELLIOTT (1789–1871).

Miss Elliott's mother was the daughter of Rev. H. Venn, of Huddersfield and Yelling, the beloved friend of Simeon. After thirty-two years at Clapham, Miss Elliott moved to Brighton in 1823, and died there. In May, 1822, Dr. Caesar Malan, of Geneva, stayed at her father's house in Clapham, and ventured to ask her if she was a Christian. The young lady, who delighted in music and drawing, had not much taste for religion, and seeing that she rather resented the question, he said that he would pray that she might give her heart to Christ, and become a useful worker for Him. At last she asked this friend how she might find Christ. 'Come to Him *just as you are*,' was the answer. She was soon at rest in her Saviour.

In 1834, her niece says, she was living at Westfield Lodge, Brighton, in a house long since pulled down. Her brother, Rev. H. Venn Elliott, had arranged a bazaar to raise funds for St. Mary's Hall, Brighton, a school where daughters of clergymen were to be educated. Miss Elliott was not able to help, and lay awake one night thinking of her uselessness. When all had gone to the bazaar next day, Bishop Moule says, 'The troubles of the night came back upon her with such force, that she felt they must be met and conquered in the grace of God. She gathered up in her soul the great certainties, not of her emotions, but of her salvation: her Lord, His power, His promise. And taking pen and paper from the table, she deliberately set down in writing, for her own comfort, "the formulae of her faith." Hers was a heart which always tended to express its depths in verse. So in verse she restated to herself the gospel of pardon, peace, and heaven. "Probably without difficulty or long pause" she wrote the hymn, getting comfort by thus definitely "recollecting" the eternity of the Rock beneath her feet. There, then, always, not only for some past moment, but "even now" she was accepted in the Beloved —"Just as I am."'

When her sister-in-law stepped in with news of the bazaar, she found the hymn lying on the table. The same year Miss Elliott printed the *Invalid's Hymn-book*, originally compiled by Miss Kiernan, of Dublin, and added twenty-three of her own hymns. In later editions the number of her own hymns was increased. 'Just as I am' appeared in the 1836 edition, headed by the text, 'Him that cometh unto Me, I will in no wise cast out.' The same year it was given in her *Hours of Sorrow Cheered and Comforted*, with the added verse, 'Just as I am, of that free love.'

It has been translated into many languages. Miss Elliott's brother, the Rev. H. V. Elliott, said, 'In the course of a long ministry, I hope I have been permitted to see some fruit of my labours; but I feel far more has been done by a single hymn of my sister's.' Miss Elliott wrote 120 hymns. 'My God! is any hour so sweet,' and 'Leaning on Thee, my Guide, my Friend,' will always be treasured. Her life was one of much pain, and her hymns will never cease to comfort those who pass through deep waters. 'More than half a century of patient suffering went to the making of her hymns.' She often said that she clung to Christ as the limpet clings to the rock. She lived to be more than eighty-two, and felt that such an age as hers required 'great faith, great patience, and great peace.'

The hymn was sent by a friend to Wordsworth's 'one and matchless daughter,' Dora, Mrs. Quillinan, in her last illness. Her weakness was so great that she was scarcely able to have it read to her, but it came as a heavenly messenger. 'That is the very thing for me.' Her husband says, 'At least ten times a day she asked me to repeat it to her.' Every morning she asked for it—'Now *my* hymn'—and would repeat it after her husband, 'line for line, many times, in the day and night.' Her grave in Grasmere churchyard has a lamb engraved on the stone, with the verse, 'Him that cometh unto Me, I will in no wise cast out.' After her death it formed part of her mother's 'daily solitary prayer.'

The Rev. W. Wyatt Gill translated the hymn into Raratongan. He says, 'The occasion was painful. Two dear little ones had been suddenly snatched from us. "Just as I am" was one of the hymns we sang together on their last Sabbath in life. After the death of the dear boys, I could find no rest till I had rendered their favourite hymn into the native dialect. On reading my translation, Mr Buzacott became so interested that he produced an independent translation of his own. The natives of Raratonga regard this version with a special interest, for it was the last hymn Mr. Buzacott composed for his beloved people. The hymn is a favourite one in all the islands of the Harvey group. It has also been rendered into the Samoan language. My friend, the Rev. W. Lawes, has also translated it into the dialect of Savage Island, and it is deemed to be the best of the one hundred and sixty hymns constituting the hymnology of that interesting island.' Another translator says, 'Perhaps there is no hymn in the language which has been more blessed in the raising up of those that are bowed down. Its history has been wonderful. It is surely a leaf from the tree of life which is for the healing of the nations.'

Hymn 318. Saviour, cast a pitying eye.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 389. 'For one fallen from grace.' Two verses omitted.

In ver. 2 Charles Wesley wrote, 'For Thy own sweet mercy sake.'

Hymn 319. O Jesus, let me bless Thy name!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 340. 'Desiring to love.' Three verses omitted.

Hymn 320. How shall a sinner find.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 249.

Ver. 1, 'Out of the deep I cry,' is omitted, and ver. 3 put first. Ver. 4 is also left out.

Hymn 321. When shall Thy love constrain.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 267. 'The Resignation.' Twenty-two verses.

The first verse reads—

And wilt Thou yet be found?
And may I still draw near?
Then listen to the plaintive sound
Of a poor sinner's prayer.

Hymn 322. Jesu, let Thy pitying eye.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 405. 'For one fallen from grace.' Twelve verses.

George Whitefield printed it as a leaflet, 'The Backslider.' It is a moving prayer to Christ.

Hymn 323. Let the world their virtue boast.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 317. 1 Cor. ii. 2: 'I am determined to know nothing save Jesus Christ, and Him crucified.' Nine verses.

In 1783, at the Bristol Conference, Wesley was seized with a sudden illness, from which no one expected him to recover. He told Joseph Bradford, 'I have been reflecting on my past life. I have been wandering up and down between fifty and sixty years, endeavouring, in my poor way, to do a little good to my fellow creatures; and now it is probable that there are but a few steps between me and death; and what have I to trust to for salvation? I can see nothing that I have done or suffered that will bear looking at. I have no other plea than this—

I the chief of sinners am,
But Jesus died for me.'

On the last Sunday of Wesley's life, February 27, 1791, about half-past two in the afternoon, he said, 'There is no need for more; when at Bristol, my words were—

I the chief of sinners am,
But Jesus died for me.'

In the evening he got up. Speaking of a lady whom he had lately got to know, he said he believed 'she had real religion. How necessary for every one to be on the right foundation!

I the chief of sinners am,
But Jesus died for me.

We must be justified by faith, and then go on to sanctification.'

Charles Wesley's daughter, Sarah, died in Bristol on September 19, 1828, when nearly seventy years old. Joseph Entwisle visited her on her death-bed. She was too weak to talk much, but would often repeat the same lines. They were almost her last words. She was buried in St. James's Churchyard, Bristol, where five infant children of Charles Wesley's had been laid to rest. Her father's verses were put on her gravestone—

Hosanna to Jesus on high,
Another has entered her rest;
Another is 'scaped to the sky,
And lodged in Immanuel's breast.

The soul of our sister is gone
To heighten the triumph above,
Exalted to Jesus's throne,
And clasped in the arms of His love.

Wesley tells (*Journal*, June 17, 1767) of a girl at Macclesfield to whom the same lines were made a means of special blessing. When she opened her hymn-book and read them 'she was quite transported, being overwhelmed with peace and joy unspeakable. At the same time she was restored to the full use of her reason, and in a little while was strong and healthy as ever.'

Hymn 324. O that I, first of love possessed.

CHARLES WESLEY (1).

Hymns for the Use of Families, and on Various Occasions, 1767; *Works*, vii. 135. Six verses.

In ver. 3 the original is, 'Thy mercy *brings* salvation sure.'

Hymn 325. Ah! whither should I go.

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, London, 1741; *Works*, iii. 89. 'God will have ALL men to be saved' (1 Tim. ii. 4). Sixteen verses.

Hymn 326. Stupendous love of God most high!

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, x. 253. Matt. xi. 28. One verse omitted.

Hymn 327. Show pity, Lord; O Lord, forgive.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. In three parts, with twenty-one verses, headed 'A penitent pleading for pardon.'

Wesley included Watts's Part III. in his Charlestown *Collection*, 1737, but he omitted the fine verse, 'A broken heart, my God, my King.'

How this selection ranges over the three parts of Watts's hymn will be seen from this list of the way the verses are selected. They are, Part I. 1; II. 2; I. 3; III. 4; III. 5; III. 6; III. 7.

Hymn 328. Out of the depth of self-despair.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 255. Psalm 130. Verses 2 and 5 are omitted. Charles Wesley wrote, 'Depths of self-despair.'

It was this psalm from which the anthem was taken on May 24, 1738, when some one asked John Wesley to go to the afternoon service at St. Paul's Cathedral on the day of his conversion: 'Out of the deep have I called unto Thee, O Lord: Lord, hear my voice.' 'The psalm,' says Mr. Prothero, 'was one of the influences that attuned his heart to receive that assurance of his salvation by faith, which the evening of the same day brought to him in the room at Aldersgate Street. On the foundation of that sure confidence, his intense energy, organizing genius, and administrative capacity built up, for the most part from neglected materials, the mighty movement that still bears both his name and the impress of his structural mind. For half a century, as he rode up and down the country, his voice sounded louder and louder, till it penetrated every corner of the kingdom, rousing once more the sense of the need of personal religion, and stirring anew the numbed perception of unseen spiritual realities.'—*The Psalms in Human Life*, p. 304.

Hymn 329. O Lord, turn not Thy face away.

REGINALD HEBER, D.D. (28).

John Marckant, incumbent of Clacton Magna, 1559, and Shopland, 1553–8, wrote 'A New Year's Gift, intituled *With Speed return to God*, and *Verses to Divers Good Purposes*,' about 1580–1. 'The Lamentation of a Sinner,' first found in J. Daye's edition of *Sternhold and Hopkins*, 1560–1, is perhaps the earliest English hymn in use. It runs—

O Lord, turn not Thy face away
From him that lies prostrate,
Lamenting sore his sinful life
Before Thy mercy gate:

Which gate Thou openest wide to those
That doe lament their sinne:
Shut not that gate against me, Lord,
But let me enter in.

I need not to confess my life,
I am sure thou canst tell:
What I have beene and what I am,
I know Thou knowest it well.

Wherefore with teares I come to Thee,
To beg and to intreate;
Even as the child that hath done evill,
And feareth to be beate.

O Lord, I need not to repeate,
What I doe beg or crave;
Thou knowest, Lord, before I aske,
The thing that I would have.

Mercy, good Lord, mercie I ask,
This is the totall summe:
For mercy, Lord, is all my sute;
Lord, let Thy mercy come.

Tate and Brady have a rendering of 'The Lamentation.' Heber's version, in his *Hymns*, 1827, gives the author's name as Sternhold in mistake.

Hymn 330. Thy life was given for me.

FRANCES RIDLEY HAVERGAL.

This hymn originally began, 'I gave My life for thee.' Miss Havergal was in Germany, and had come in tired on January 10, 1858. Sitting down she read the motto, 'I did this for thee; what hast thou done for Me?' placed under a picture of our Saviour in the study of a German divine. This resembles the story of Count Zinzendorf, who was led to decision by the 'Ecce Homo' in the gallery at Düsseldorf, which represented the Saviour crowned with thorns. Over the picture were the words, 'All this have I done for thee. What doest thou for Me?' Miss Havergal was studying at Düsseldorf, and it was probably a copy of the same picture which suggested her hymn. The lines of this hymn flashed upon her, and she wrote them in a few minutes in pencil on the back of a circular. When she read them over she thought, 'Well, this is not poetry. I will not go to the trouble to copy this.' She stretched out her hand to put it into the fire, but a sudden impulse made her draw back, and she put the paper, crumpled and singed, into her pocket.

She was just twenty-one, and this was the first thing she wrote that could be called a hymn. Soon after she went to see an old woman in an almshouse. 'She began to talk to me, as she always did, about her dear Saviour, and I thought I would see if the simple old woman would care for these verses, which I felt sure nobody else would care to read. So I read them to her, and she was so delighted with them that, when I went back, I copied them out, and kept them, and now the hymn is more widely known than any.' Some months later she showed them to her father, who encouraged her to preserve her verses, and wrote the tune 'Baca' for them. The hymn was printed on a leaflet in 1859, and in *Good Words*, February, 1860. In *Church Hymns*, 1871, the appeal of Christ to the disciple is changed into an appeal from the disciple to Christ: 'Thy life was given for me.' Miss Havergal consented to the alteration, though she thought the first form more strictly carried out the idea of the motto. She once said, 'All my best poems have come in that way, Minerva fashion, full grown.' 'Writing is praying with me. I ask that at every line He would give me, not merely thoughts and power, but also every word, even the very rhymes. Very often I have a most distinct and happy consciousness of direct answers.' In her *Memoirs* she writes: 'I was so overwhelmed on Sunday at hearing three of my hymns touchingly sung in Perry Church. I never before realized the high privilege of writing for the "great congregation," especially when they sang "I gave My life for thee," to my father's tune, "Baca."'

Frances Ridley Havergal (1836-79) was the daughter of Rev. W. H. Havergal. Her second name was that of her godfather, the Rev. W. H. Ridley, whom she greatly loved. When she was five years old her father became Rector of St. Nicholas, Worcester. Her mother died when she was eleven, leaving impressions which influenced the girl's whole life. Not long before her death, Miss Havergal said that the words her mother taught her thirty years before had been a life-prayer with her. 'Pray to God to prepare you for all that He is preparing for you.' Her schoolmistress, Mrs. Teed, under whose care she was placed in 1850, proved a wise counsellor. A schoolfellow 'begged me to go to Jesus and tell Him I wanted to love Him and could not, and then He would teach me to.' Miss Havergal added, 'The words of wise and even eminent men have since fallen on my ear, but few have brought the dewy refreshment to my soul which the simple loving words of my little heaven-taught schoolfellow did.' In February, 1851, on a visit to Okehampton to Miss Cook, whom her father married a few months later, she ventured to speak of her desire for pardon, and received counsel which led her into the light. 'Then and there I committed my soul to the Saviour—and earth and heaven seemed bright from that moment.' Religion filled her life with sunshine. An Irish schoolfellow says she was 'like a bird flashing into the room,' her fair sunny curls falling round her shoulders, her bright eyes dancing, and her fresh sweet voice ringing through the room.' She inherited her father's musical gifts, and 'would play through Handel, and much of Beethoven and Mendelssohn, without notes.' She was also an accomplished linguist. At the close of 1873 she was led to a fuller and deeper consecration. Every gift was devoted to her work of setting forth the love of God and the way of salvation.

She died at Caswall Bay, Swansea, on June 3, 1879. She had caught cold on May 21, while talking to the men of the place, whom she met in the open air to speak to them about temperance. Through all her pain she said, 'Oh, how splendid to be so near the gates of heaven!' She told the vicar of

Swansea, who visited her, 'Oh! I want all of you to speak bright, bright words about Jesus. Oh do, do! It is all perfect peace. I am only waiting for Jesus to take me in.'

Miss Havergal once said, 'I can never set myself to write verse. I believe my King suggests a thought and whispers me a musical line or two, and then I look up and thank Him delightedly, and go on with it. That is how the hymns and poems come. The Master has not put a chest of poetic gold into my possession and said, "Now use it as you like!" But He keeps the gold and gives it me piece by piece just when He will, and as much as He will, and no more. Some day, perhaps, He will send me a bright line of verses on "satisfied" ringing through my mind, and then I shall look up and thank Him, and say, "Now, dear Master, give me another to rhyme with it, and then another"; and then perhaps He will send it all in one flow of musical thoughts, but more likely one at a time, that I may be kept asking Him for every line. There, that is the process, and you see there is no "I can do it" at all. That isn't His way with me. I often smile to myself when people talk about "gifted pen" or "clever verses," &c., because they don't know that it is neither, but something really much nicer than being "talented" or "clever."'

Hymn 331. Lord, I hear of showers of blessing.

Elizabeth Codner.

Mrs. Codner (*née* Harris) was the wife of a clergyman, a worker at Mildmay Hall, who edited a missionary monthly. She died in 1919.

In the spring of 1860, a party of children, in whom she was greatly interested, were much impressed by an account of revival work in Ireland. Mrs. Codner urged on them the privilege and responsibility of getting a share of the same blessing. On the following Sunday she was not well enough to leave home. 'Those children were still in my heart, and I longed to press upon them an earnest, personal appeal. Without effort, words seemed to be given to me, and they took the form of a hymn. I had no thought of sending it beyond the limits of my own circle, but, passing it on to one and another, it became a word of power, and I then published it (1861) as a leaflet.' The hymn soon became popular. News reached the writer of the blessing gained by it. 'Now, it would be tidings from afar of a young officer dying in India, and sending home his Bible with the hymn pasted on the flyleaf, as the precious memorial of that which had brought him to the Lord.' The Rev. E. P. Hammond received a letter from a woman who had attended one of his meetings in a Presbyterian Church in America. No one spoke to her. She had committed theft and been a bad mother to her children, but when the congregation sang, 'Let some drops now fall on me,' and 'Blessing others, O bless me,' it seemed to reach the woman's soul. 'I thought, Jesus can accept me—"Even me," and it brought me to His feet, and I feel the burden of sin removed.'

Pass me not! Thy lost one bringing;
  Bind my heart, O Lord, to Thee;
While the streams of life are springing,
  Blessing others, O bless me—Even me,

is the closing verse.

The hymn was printed in *The Revival*, April 28, 1860. Ver. 3 reads When Thou *comest;* ver. 4 *the* word; ver. 5 Blood of *God.*

'Leave,' in ver. 2, is a happy substitute for 'curse.'

Hymn 332. There is a fountain filled with blood.

William Cowper (60).

Based on Zech. xiii. 1; probably written in 1771. Given in Dr. Conyers' (Rector of St. Paul's, Deptford) *Collection of Psalms and Hymns*, 1772. In *Olney Hymns*, 1779 it is headed 'Praise for the Fountain opened.'

Cowper wrote—

And there *have* I, as vile as he,
  Wash'd all my sins away.

James Montgomery rewrote the first verse, at the Rev. E. Bickersteth's suggestion, for Cotterill's *Selection*, 1819—

From Calvary's cross a Fountain flows
  Of water and of blood,
More healing than Bethesda's pool,
  Or famed Siloam's flood.

He thought that Cowper's verse was 'objectionable, as representing a fountain being *filled*, instead of *springing up;* I think my version is unexceptionable.' Nevertheless it has not taken the place of Cowper's. This was the favourite hymn of Dr. John Mason Good, the London physician and man of letters, who frequently repeated it whilst walking along the street. His youngest daughter quoted it to him as he lay dying in 1827. He specially dwelt on the line, 'E'er since by faith I saw the stream.' 'All the promises,' he said, 'are yea and amen, in Christ Jesus.'

Mrs. Sherwood (see 812) says that often and often, when thinking of Henry Martyn, whom she knew so well at Cawnpore in 1810, 'have these verses, so frequently sung by him, come to my mind'—

E'er since by faith I saw the stream.

Then, in a nobler, sweeter song.

Hymn 333. Jesus, in whom the weary find.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 249. The last of five hymns 'Upon parting with his friends.' The first begins, 'Cease, foolish heart, thy fond complaints.'

Hymn 334. Jesu, Friend of sinners, hear.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 119. 'A prayer for restoring grace.' Six verses.

Ver. 2 owes a thought to Mason's *Songs of Praise*, 1682, No. xxii.—'A Song of Praise for Pardon of Sin'—

2. My sins have reach'd up to the heav'ns;
But mercy's height exceeds:
God's mercy is above the heav'ns—
Above my sinful deeds.
My sins are many, like the stars,
Or sand upon the shore;
But yet the mercies of my God
Are infinitely more.

3. My sins in bigness do arise
Like mountains great and tall;
But mercy, like a mighty sea,
Covers these mountains all.
This is a sea that's bottomless,
A sea without a shore:
For where sin hath abounded much,
Mercy abounds much more.

Hymn 335. Stay, Thou insulted Spirit, stay.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, iv. 370. The last of nine 'Penitential Hymns.' Seven verses.

In ver. 2 the original is, 'For *forty* long rebellious years.' Ver. 5, 'From now my weary soul release.'

Hymn 336. Now, from this instant now, I will.

CHARLES WESLEY (I).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 6. Jer. iii. 4, 5. Ver. 2 is taken from *Hymns and Sacred Poems*, 1742, 'Groaning for Redemption'; *Works*, ii. 128.

In ver. 1, 'Now' is substituted for 'Yes'; and in ver. 3, 'Guide of my *life*' for 'youth.' Ver. 4 reads—

The prodigal in justice spurn,
Or pity and forgive me all.

Hymn 337. When, gracious Lord, when shall it be.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 258. 'Come, Lord Jesus.' Thirteen verses.

In ver. 1, 'When, *dearest* Lord' is changed to 'gracious.'

The second verse, here omitted, borrowed from *Samson Agonistes*: 'O dark, dark, dark, amid the blaze of noon'—

O dark, dark, dark (I still must say)
Amidst the blaze of gospel day!

In ver. 2 Charles Wesley wrote 'simpleness,' as in the Prayer-book Version of Ps. lxix. 5, 'God, Thou knowest my simpleness.'

Hymn 338. Weary of wandering from my God.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, iv. 442. 'After a Recovery.'

The Chaplain of Glasgow prison (see *Life and Work*) once found a young woman of eighteen or nineteen standing in her cell with her hymn-book in her hand. 'She looked up, and, holding it out, said to me, "This is a hymn which I'm much ta'en up wi'." I read the first two lines, and found my eyes filling with tears as I looked at her and said, "Are you weary of wandering from your God?" The answer was, "Yes, indeed I am." Thereupon I had the great privilege of dealing with an anxious soul.

'Next Sunday we not only sang the hymn, but I preached specially to weary wanderers. The following day an old man grasped my hand as I entered his cell, and in an earnest and solemn voice said, "When the great day comes there will be found a soul among the redeemed, brought there through that hymn we sang yesterday, for," he continued, "when you read out, 'Weary of wandering from my God,' I said, 'That's me. I'm weary, and I'm made ready to return,' and," he added, "come back to my God I have."'

Hymn 339. Jesus, I believe Thee near!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 416. 'For one fallen from grace.' Ver. 3 is omitted.

In ver. 3 Charles Wesley wrote, 'Monument of Thy power to save.'

Hymn 340. O 'tis enough, my God, my God!

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, Bristol, 1741; *Works*, iii. 18. Eleven verses. Nine verses were given in No. 1 of the *Arminian Magazine*, headed 'Salvation depends not on absolute decrees.'

Hymn 341. I will hearken what the Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 264. 'Waiting for Christ the Prophet.' The last verse is omitted.

Hymn 342. Come, holy celestial Dove.

CHARLES WESLEY (1).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746; *Works*, iv. 195. Two verses omitted.

Hymn 343. O for a closer walk with God.

WILLIAM COWPER (60).

In Conyers' *Collection*, 1772. It is based on Gen. v. 24, and in *Olney Hymns* is headed 'Walking with God.'

Hymn 344. Son of God, if Thy free grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 125, headed 'After a Recovery.' Two verses omitted.

Hymn 345. Author of faith, eternal Word.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 209. *The Life of Faith, Exemplified in the Eleventh Chapter of St. Paul's Epistle to the Hebrews.*

This is the first part, based on ver. 1. The whole poem extends to eighty-five verses.

In ver. 4 the original reads, 'Pardon, and happiness, and heaven.'

Cf. with ver. 5, Prior's *Ode on Exod.* iii. 14—

> Then faith for Reason's glimmering light shall give
> Her immortal perspective,
> To reach the heaven of heavens.

Hymn 346. Spirit of faith, come down.

CHARLES WESLEY (1).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746; *Works*, iv. 196. One verse omitted.

Ver. 3 reads, 'The great atoning Lamb!'

Hymn 347. Faith is a living power from heaven.

PETRUS HERBERT; translated by MISS WINKWORTH (19).

'O Christenmensch, merk wie sichs hält' is in the *Brethren's German Hymn-book*, 1566, in eighteen stanzas of four lines.

Bunsen's *Versuch*, 1833, gives six stanzas, beginning with stanza 3, altered to 'Der Glaub' ist ein lebend'ge Kraft.' Bunsen calls it 'a noble confession of the true Christian faith.'

Miss Winkworth's translation of the Bunsen selection is in *Lyra Germanica*, 2nd Series, 1858.

Herbert was a native or resident of Fulneck, in Moravia, priest among the Bohemian Brethren, 1562, and employed to confer with Calvin and on other important missions. He presented the Brethren's enlarged German Hymn-book, of which he had been one of the chief compilers, and to which he contributed ninety hymns, to the Emperor Maximilian II in 1566. His hymns are marked by simplicity and beauty of style. In the Brethren's German Hymn-book for 1639, 104 of them are given. He died at Eibenschütz in 1571.

Hymn 348. Author of faith, to Thee I cry.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 324. 'For one convinced of unbelief.'

Ver. 2, 'Shut up in unbelief I groan,' is omitted.

Hymn 349. The God of love, to earth He came.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 121. 'Before preaching to the Colliers in Leicestershire'; 281 is part of the same hymn.

Ver. 2 reads, 'Believe, that Jesus died for thee.'

Hymn 350. Father, I stretch my hands to Thee.

CHARLES WESLEY (1).

A Collection of Psalms and Hymns, 1741; *Works*, ii. 13. 'A Prayer for Faith.'

Ver. 3: O Jesus, could I this believe,
I now should feel Thy power;
Now my poor soul Thou wouldst retrieve,
Nor let me wait one hour.

Ver. 6: The worst of sinners would rejoice,
Could they but see Thy face:
O, let me hear Thy quickening voice,
And taste Thy pardoning grace.

This was the hymn John Downes gave out on Friday, November 4, 1774, when death seized him in West Street Chapel, London. Wesley took great pride in this preacher's mechanical genius, and in the portrait which Downes made of him. In the afternoon before his appointment, Downes said, 'I feel such a love to the people of West Street, that I could be content to die with them. I do not find myself very well; but I must be with them this evening.' His text was 'Come unto Me, all ye that labour and are heavy laden,' and great power attended the message; but when he had spoken for ten minutes his strength was gone, and he gave out the lines—

Father, I stretch my hands to Thee,
No other help I know.

His voice failed. He fell on his knees, as if he intended to pray, 'but he could not be heard.' The Preachers who were present raised him up and bore him to bed, where he soon breathed his last breath. He was only fifty-two.

Hymn 351. Wherewith, O God, shall I draw near.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 276. Mic. vi. 6. Thirteen verses.

Hymn 352. Jesus! Redeemer, Saviour, Lord.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 270. 'A Prayer against the Power of Sin.' Seventeen verses. This begins at ver. 10.

Hymn 353. Thee, Jesus, Thee, the sinner's Friend.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 299. 'Desiring to Love.' In two parts, eleven verses and eight.

In ver. 6, line 5, the original reads, '*Dear* Lord.'

Hymn 354. Come, Father, Son, and Holy Ghost, One God in Persons Three.

CHARLES WESLEY (I).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 65. Num. vi. 24-6.

Hymn 355. God of my salvation, hear.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 200. 'After a Relapse into Sin.' Eight verses.

The favourite hymn of Rev. William Barton, who repeated the lines—

Friend of sinners, spotless Lamb,
Thy blood was shed for me,

the night before his death on March 27, 1857.

Hymn 356. Weary of earth, and laden with my sin.

SAMUEL JOHN STONE, M.A. (1839–1901).

Written in 1866 for a parochial mission, and published in his *Lyra Fidelium*. It is based on the words, 'The Forgiveness of Sins.' 'Mary's nard' was altered to 'Mary's gift' at Sir H. W. Baker's suggestion.

The writer was son of the Rev. W. Stone, whom he succeeded as Vicar of St. Paul's, Haggerston, 1874. He became Rector of All Hallows, London Wall, in 1890. He is buried at Norwood, and a memorial is at St. Paul's, Haggerston.

He wrote *Lyra Fidelium*, 1866; *The Knight of Intercession*, 1872; *Sonnets of the Christian Year*, 1875. His *Hymns* were published in 1886. One of his hymns, 'Lord of our soul's salvation,' was sung by Queen Victoria's command at the thanksgiving service in St. Paul's Cathedral for the recovery of the King, when Prince of Wales, in 1872.

The author said, 'Of all my hymns "Weary of earth" is the most dear to me because of the letters I have received from, or about, persons to whose "joy and peace in believing" it has been permitted to be instrumental in the first instance or later.'

Hymn 357. Day after day I sought the Lord.

JULIUS C. HARE (1796–1855).

Psalm xl. 1–5; in his *Portions of the Psalms in English Verse*, 1839.

Julius Hare was Rector of Hurstmonceaux, 1832, and Archdeacon of Lewes. John Stirling was his curate and Bunsen his neighbour. He and his brother wrote their famous *Guesses at Truth*, 1827; Julius Hare's *Mission of the Comforter* appeared in 1846. He married a sister of the Rev. F. D. Maurice, and left Maurice the chief part of his library. Dr. Rigg describes him in his *Anglican Theology* as 'a prince in intellectual wealth, an oracle for sagacity, a poet in genius, a master in criticism and polemics, a champion of Protestantism, a brave and truthful, but at the same time gentle and loving spirit, a devout and humble Christian.'

On his death-bed the last clear words he uttered were an answer to the question how he would be moved. 'In a voice more distinct and strong than he had reached for several days past, with his eyes raised toward heaven, and a look of indescribable brightness, "Upwards! Upwards!"'

Hymn 358. Where shall my wondering soul begin?

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 91. The first hymn in the second part, headed 'Christ the Friend of Sinners.'

Charles Wesley found peace with God on Whit Sunday, May 21, 1738. On the following Tuesday morning he writes, 'At nine I began a hymn upon my conversion, but was persuaded to break off, for fear of pride. Mr. Bray coming, encouraged me to proceed in spite of Satan. I prayed Christ to stand by me, and finished the hymn. Upon my afterwards showing it to Mr. Bray, the devil threw in a fiery dart, suggesting that it was wrong, and I had displeased God. My heart sunk within me; when, casting my eye upon a Prayer-book, I met with an answer for him. "Why boastest thou thyself, thou tyrant, that thou canst do mischief?" Upon this, I clearly discerned it was a device of the enemy to keep back glory from God.' He saw that God could defend him from pride while speaking for Him. 'In His name therefore, and through His strength, I will perform my vows unto the Lord, of not hiding His righteousness within my heart, if it should ever please Him to plant it there.'

That is almost the very phraseology of ver. 3—

Refuse His righteousness to impart,
By hiding it within my heart?

Next day the hymn was sung in Charles Wesley's room in Little Britain over another convert. 'Towards ten, my brother was brought in triumph by a troop of our friends, and declared, "I believe." We sang the hymn with great joy, and parted with prayer.'

This hymn may be truly described as the birth-song of the Evangelical Revival.

On July 14, 1741, Charles Wesley was at Cardiff. 'I preached in the afternoon to the prisoners, "How shall I give thee up, O Ephraim?" Above twenty were felons. The word melted them down. Many tears were shed at the singing that "Outcasts of men, to you I call."'

Hymn 359. How can a sinner know.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 363. 'The Marks of Faith.' Eight verses.

John Wesley altered it into double short metre in 1780.

Mr. T. R. Allan, in a marginal note of his hymn-book, calls attention to ver. 7. '"Our pardoning Lord." Note this sweet expression.'

Hymn 360. And can it be, that I should gain.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1739; *Works*, i. 105. 'Free Grace.' Ver. 5 is omitted—

> Still the small inward voice I hear,
>   That whispers all my sins forgiven;
> Still the atoning blood is near,
>   That quench'd the wrath of hostile Heaven
> I feel the life His wounds impart;
> I feel my Saviour in my heart.

'Thine eye diffused a quickening ray,' ver. 4, is Pope's—

> Thy eyes diffused a reconciling ray,
> And gleams of glory brightened all the day.
> (*Eloisa to Abelard*, l. 145.)

These verses no doubt describe Charles Wesley's own conversion, but 358 is generally accepted as 'the hymn' written at the time and sung when John Wesley was brought in triumph.

This hymn has its link to Wesley's death-bed. On the last Sunday afternoon of his life, after he had said, 'There is no need for more; when at Bristol, my words were—

> I the chief of sinners am,
> But Jesus died for me,'

Miss Ritchie writes, 'Seeing him very weak, and not able to speak much, I said, "Is this the present language of your heart, and do you now feel as you then did?" He replied, "Yes." I then repeated—

> Bold I approach the eternal throne,
> And claim the crown, through Christ my own.

And added, "'Tis enough, *He*, our precious Emmanuel, has purchased, has promised all." He earnestly replied, "He is all, He is all," and then said, "I will go." I said, "To joys above; Lord, help me to follow you," to which he replied, "Amen."'

At Evesham, in August, 1739, Charles Wesley says, a drunken servant of Mr. Seward's 'was struck.' '*Wed.*, *Aug.* 22. This morning the work upon poor Robin appeared to be God's work. The words that made the first impression were—

'Tis mercy all, immense and free,
For, O my God, it found out me!

He now seems full of sorrow, and joy, and astonishment, and love. The world, too, set to their seal that he belongs to Christ.'

Dr. B. Gregory gives an attractive picture (*Recollections*, p. 55) of his father's colleague at Patrington, Rev. William Kaye, who reached home one Saturday from his week's round of appointments, and died the same evening. His last words were, 'No condemnation now I dread,' &c. After repeating the verse he added, 'Yes, Jesus is the foundation of my hope,' and then died.

Hymn 361. I heard the voice of Jesus say.

Dr. H. Bonar (70).

Appeared in *Hymns Original and Selected*, 1846, headed 'The Voice from Galilee.' His son says that it was written several years before. In his rough manuscript book ver. 2 has 'freely take' instead of 'thirsty one,' and ver. 3 reads—

Look unto Me, thy day shall break,
And all thy path be bright.

His son has published the page of the note-book on which this hymn was first written in *Hymns of Horatius Bonar*. It is in pencil, much worn and faded, with a sketch of a head such as he used to draw on the margin of his note-books. When travelling or out walking he always had one of these books in his pocket, and jotted down any idea or fragment of verse that occurred to him and seemed likely to be of service.

This hymn was Bishop Fraser of Manchester's favourite after 'When the weary, seeking rest.'

Hymn 362. Now I have found the ground wherein.

JOHANN ANDREAS ROTHE (1688–1758); translated by JOHN WESLEY (36).

'Ich habe nun den Grund gefunden,' 'Joy in Believing,' appeared in Zinzendorf's *Christ-Catholisches Singe- und Bet-Büchlein*, 1727.

Wesley's translation is in *Hymns and Sacred Poems*, 1740; *Works*, i. 279. He sent his MS. to P. H. Molther, one of the London Moravians, on January 25, 1740, who made a suggestion as to Rothe's third verse, which is not included in Wesley's version.

Rothe was born in Silesia, and studied theology at Leipzig University. He became a private tutor at Leube. Count Zinzendorf was much pleased with a sermon he preached at Gross-Hennersdorf, and made him pastor at Berthelsdorf in 1722. Herrnhut was in his parish, and he took great interest in the Moravian settlement there. A report he had to give to the authorities on the doctrinal teaching of the Moravians offended the Count, and Rothe accepted a call to another parish. He died at Thommendorf in 1758. He was a man of high character, and an earnest, fearless, and impressive preacher. He wrote about forty hymns, which first appeared in Zinzendorf's hymn-books. The Lutherans were shy of this hymn at first, but gladly adopted it when they found it was not by Zinzendorf, but by Rothe.

Edward Bickersteth, Vicar of Watton, Herts, and father of Bishop Bickersteth, broke out singing on his death-bed in 1850—

> Mercy's full power I then shall prove,
> Loved with an everlasting love.

When John Fletcher, of Madeley, was dying, he always took a peculiar pleasure in repeating or hearing the lines—

> While Jesu's blood, through earth and skies,
> Mercy, free, boundless mercy! cries.

Whenever his wife repeated them he would answer, 'Boundless, boundless, boundless!' As his strength failed, he added though not without much difficulty—

> Mercy's full power I soon shall prove,
> Loved with an everlasting love.

The hymn had been a favourite with Mrs. Fletcher from her youth. She says, 'One night, after spending some time in prayer, I cast my eyes on the words—

I'll look into my Saviour's breast:
Away, sad doubt, and anxious fear!
Mercy is all that's written there.

. . . . . .

Jesu's blood, through earth and skies,
Mercy, free, boundless mercy! cries.

I saw, as it were, the Father of mercy opening His arms to receive me; and on that boundless love I had liberty to cast my whole soul.'

Charles Garrett found the hymn his companion and his comfort all through life.

Hymn 363. Arise, my soul, arise.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742, Part II.; *Works*, ii. 323. 'Behold the Man.'

Wesley's *Journal*, October 24, 1774, gives an account of Susannah Spencer, who was melted into tears, at a love-feast in Towcester, 'by those words applied to her inmost soul, in an inexpressible manner'—

My God is reconciled,
His pardoning voice I hear!
He owns me for His child;
I can no longer fear.

A glance at Mr. Stevenson's pages will show that this hymn has become part of the spiritual life of Methodism. The Rev. Matthew Cranswick, who laboured as a Wesleyan missionary in the West Indies, had a record of upwards of two hundred persons, young and old, who had received the most direct evidence of the forgiveness of their sins whilst singing this hymn. When he had assured himself that the seeker was truly penitent, he would begin to sing the hymn, asking the inquirer to join. 'I have never known one instance of a sincere penitent failing to receive a joyous sense of pardon while singing that hymn.'

It was the first verse of this hymn by which John Wakefield Greeves showed his brother Frederic, who was under deep conviction of sin, the way to 'come to Christ.'

The Rev. James Buckley, who took an active part in the first Methodist missionary meeting at Leeds in October, 1813, and preached the previous evening at Armley, quoted the second and third verses of this hymn on the night before he died in 1839. His last words were, 'For me the Saviour died.'

Hymn 364. What am I, O Thou glorious God!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 1. 'Hymns for Believers,' No. 1. The second verse is omitted. Ver. 1 reads, 'On me, the vilest reptile me.'

The first verse has given a voice to many a grateful heart in the review of God's mercies. The Rev. Joseph Agar often quoted it; and the Rev. W. J. Shrewsbury, who died in 1866, made his last appearance in public on a missionary platform at Grosvenor Street, where he began his brief address with the first verse of this hymn.

Hymn 365. My Saviour! how shall I proclaim.

GERHARDT (163); translated by J. WESLEY (36).

'O Welt, sieh hier dein Leben,' published in Crüger's *Praxis pietatis melica*, 3rd edition, 1648; J. and C. Wesley's *Hymns and Sacred Poems*, 1740; *Works*, i. 232. 'Extended on a cursed tree,' headed '"They shall look upon Me whom they have pierced." Zech. xii. 10. From the German.' Two of the nine verses are given here. The punctuation of 1875, 'My Saviour, how shall I proclaim?' is happily changed.

Hymn 366. Glory to God, whose sovereign grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 287. 'Hymn for the Kingswood Colliers.' The last two verses, which belonged to drunken colliers, are wisely omitted from such a collection as this—

> Suffice that for the season past
> Hell's horrid language fill'd our tongues,
> We all Thy words behind us cast,
> And loudly sang the drunkard's songs.

But, O the power of grace divine!
  In hymns we now our voices raise,
Loudly in strange hosannas join,
  And blasphemies are turn'd to praise.

Charles Wesley added Ken's doxology to his own thanksgiving.

On August 31, 1739, his Journal says, 'I spoke to the poor colliers on "The blind receive their sight, the lame walk," &c.' On Tuesday, September 4, he 'preached over against the school in Kingswood, to some thousands (colliers chiefly), and held out the promises, from Isa. xxxv.: "The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose." I triumphed in God's mercy to these poor outcasts (for He hath called them a people who were not a people), and in the accomplishment of that scripture, "Then the eyes of the blind shall be opened," &c. Oh, how gladly do the poor receive the gospel! We hardly knew how to part.'

When Whitefield told his friends in Bristol that he was going to America to preach to savages, they replied, 'What need of going abroad for this? Have we not Indians enough at home? If you want to convert Indians, there are colliers enough at Kingswood.'

Hymn 367. O what shall I do my Saviour to praise.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 176. 'A Thanksgiving.'

Hymn 368. My God, I am Thine.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 24. 'Hymns for Believers.'

A hymn with an extraordinary history of blessing ever since it was written. How it has been used, an incident in Joseph Entwisle's *Memoir* may show. He was anxiously seeking the pardoning mercy of God, when 'a pious young man said to him, as they were walking together along Moseley Street, Manchester, on their way to the chapel at Birchin Lane, "Joseph, I will read you a hymn which those of us sing *who know our sins forgiven*." He then opened his hymn-book, and read that beautiful hymn on adoption, beginning "My God, I am Thine." He was much struck with it, not having heard or read it before; and expressed an ardent desire to be enabled to adopt its language as descriptive of his own experience. He was much encouraged by the assurance given him by his pious friend, who lived in the personal enjoyment of this blessing, that *he* might *soon* attain it, and be enabled from happy experience to sing the hymn with him.'

Sampson Staniforth, the brave soldier-preacher, said to a friend a few days before his death at Deptford, 1783, 'I think my experience may be all summed up in these few words—

In the heavenly Lamb,
Thrice happy I am,
And my heart it doth dance at the sound of His name.'

The night before he died he repeated many 'passages from our hymns, and among the rest, "O for a heart to praise my God"'; and soon after—

My God, I am Thine,
What a comfort divine,
What a blessing to know that my Jesus is mine!

Sammy Hick got his two Pontefract friends to sing this hymn at his bedside on the night before he died. When it was finished the old man said, 'Blessed Jesus! this cheers my spirits.'

Hymn 369. My God, the spring of all my joys.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. 'God's presence is light in darkness.'

Ver. 2 reads—

In darkest shades, if He appear
My dawning is begun;
He is my soul's sweet morning star,
And He my rising sun.

Ver. 4, line 4, 'To embrace my dearest Lord.'

In Wesley's *Psalms and Hymns*, 1738, it is given as No. 31, with alterations. It did not secure a place in the Wesleyan hymn-book till 1797.

Montgomery speaks of this as 'a hymn which would not have discredited Gray himself' (*Christian Psalmist*). Milner describes the hymn in his *Life of Watts* as 'almost without spot or blemish.' A writer in the *Wesleyan Methodist Magazine* calls it the very best Watts wrote, a hymn which breathes the 'intense earnestness, and passionate, kindling fervour of Wesley himself. It is an effusion of irrepressible joy and triumphant faith.'

George Smith, of Coalville, the friend of the canal children, found peace as he sang this hymn in 1848, when he lay prostrate with cholera, face to face with death. When the light came into his soul, he sang, 'In darkest shades, if Thou appear.'

Dr. George Smith says in his *Harmony of the Divine Dispensations*, 'As the ancient Hebrews rejoiced at the shining forth of the glorious Shekinah, so may our spirits feel, while contemplating this heavenly light, that our treasure and heart are there; and armed by divine love, and lit up by the coruscations of glory which radiate from that throne of grace, we may even here exultingly exclaim—

The opening heavens around me shine
  With beams of sacred bliss,
If Jesus shows His mercy mine
  And whispers I am His.'

Hymn 370. Jesu, Thy blood and righteousness.

ZINZENDORF (69); translated by JOHN WESLEY (36).

'Christi Blut und Gerechtigkeit,' written in 1739, during his voyage from St. Thomas, in the West Indies, and published in the Herrnhut collection. In Knapp's edition of Zinzendorf's *Geistliche Lieder*, 1845, it is headed 'On St. Eustachius,' which may mean that it was written on that saint's day, March 29, 1739. Zinzendorf's first two lines are from a hymn of Eber's, 'In Christi Wunden schlaf ich ein.' Wesley's translation appeared in *Hymns and Sacred Poems*, 1740; *Works*, i. 346, headed 'The Believer's Triumph.'

The Rev. James Smetham, Wesleyan minister, father of the painter poet (817), told his son in his last illness, in 1847, 'I have had such a sight of my own defects and unfaithfulness, and such a view of the purity and holiness of God, as almost made me despair of finding mercy at the last. I remembered that when your brother John was dying, he was delivered from his last fear by remembering and repeating the verse, "Jesus, Thy blood and righteousness." I asked that the hymn-book might be given me; I opened it, and the first lines on which my eyes rested were those commencing, "Jesus, Thy blood and righteousness." All my fear, doubt, and distress vanished, when at the reading of that verse I cast my soul on the Atonement; and since that time I have enjoyed perfect peace.'

During a visit to London in May, 1783, the Rev. Charles Simeon, who was then in his twenty-fifth year, undertook occasional duty for a clergyman at Horsleydown. On the day that he expected to attend his brother's marriage he was suddenly summoned to conduct a funeral. As he waited in the churchyard, he read on a tombstone the lines—

When from the dust of death I rise
To claim my mansion in the skies,
Even then this shall be all my plea,—
Jesus hath lived, hath died for me.

He was struck with the sentiment, for most of the epitaphs would have been in place on a Jew's or a heathen's grave, and looked round for some one to whom it might be made a blessing. At a distance he saw a young woman reading the inscriptions on the gravestones. Simeon said to her, 'You are reading epitaphs, mistress; read that. When you can say the same from your heart you will be happy indeed; but till then you will enjoy no real happiness in this world or in the next.' She read the words without apparent emotion, and coolly replied that a churchyard was a very proper place for her, for she was much distressed. Mr. Simeon found that she was a widow, with two children and an aged mother dependent on her. Her health had broken with the strain; she had been repulsed when she turned for help to her sister, and after wandering five hours in the graveyard she had determined to drown herself. Mr. Simeon did not know what was in her mind, but comforted her with some promises from the Word of God, visited her home that evening, and had the joy of helping her in her distress. A year later he found her living a holy and consistent life. Thirty years after he said, 'If my whole life had been spent without any other compensation than this, my labours had been richly recompensed.'

This hymn was a great favourite of Rowland Hill's, and was sung at his funeral.

Hymn 371. Happy soul who sees the day.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 251. Isa. xii. Eight lines of the original omitted. It is in four-line verses.

A fine illustration of Charles Wesley's gift as a poetic commentator.

Hymn 372. My soul, inspired with sacred love.

CHARLES WESLEY (1).

Select Psalms: Psalm cxlvi. (left in MS.); *Works*, viii. 260. Appeared in the *Arminian Magazine*, 1798. Three verses are omitted.

The first line is from Tate and Brady: Psalm ciii.

Hymn 373. What shall I render to my God.

CHARLES WESLEY (1).

Psalms and Hymns, 1743 (left in MS.); *Works*, viii. 202. Psalm cxvi., second part.

Hymn 374. The God of Abraham praise.

THOMAS OLIVERS.

Thomas Olivers was born at Tregynon, Montgomeryshire, in 1725, and lost both parents before he was five. As a youth he lived among people who thought little of lying or taking the name of God in vain, and before he was fifteen he was reckoned the worst boy known in the district for twenty or thirty years. He was apprenticed to a shoemaker, but his behaviour compelled him to leave the neighbourhood. At Bristol he was convinced of sin under a sermon by George Whitefield. He fasted and prayed till his knees grew stiff. 'So earnest was I that I used by the hour together to wrestle with all the might of my body and soul, till I almost expected to die on the spot.' He became a member of Wesley's Society at Bradford, in Wilts, where he was made a local preacher. He returned to Montgomeryshire and paid all his debts, travelling from

Shrewsbury to Whitchurch to pay a single sixpence. On October 24, 1753, he set out on foot to join John Wesley in Cornwall. At Tiverton he bought a colt for five pounds. He rode a hundred thousand miles on its back. Such a horse 'as, in many respects, none of my brethren could ever boast of.' For about twelve years he had charge of printing the *Arminian Magazine*; but the frightful errata, and the fact that Olivers inserted matter without consulting him, made Wesley at last look out for a more efficient substitute in 1789. He died in March, 1799, and was buried in Wesley's grave at City Road.

His 'Hymn to the God of Abraham, adapted to a celebrated air, sung by Leoni, in the Jews' synagogue,' borrows some slight suggestion from the Hebrew doxology, which rehearses in metrical form the thirteen articles of the Jewish Creed. Olivers told a brother preacher at a Conference in City Road that he had rendered it from the Hebrew, giving it as far as he could a Christian character. He said he had called on Leoni the Jew, who had given him a synagogue melody to be set to it, which was to be named Leoni. He wrote the hymn at the house of John Bakewell (189) at Westminster in 1770, after hearing Leoni sing at the synagogue, where he went in company with Joseph Rhodes, precentor at the Foundery, who seems to have arranged the music. The hymn appeared as a tract as early as 1772, and found its place in the 1831 Supplement to the Wesleyan hymn-book. Leoni was a chorister in the Great Synagogue, Duke's Place, and a public singer at Drury Lane or Covent Garden. He died in Jamaica, where he became chazan of the English and German synagogue.

The first appearance of this hymn in any Wesleyan hymn-book was in Wesley's *Pocket Hymn-book for the Use of Christians of all Denominations*, 1785.

Thomas Jackson calls it 'one of the noblest hymns in existence. It will doubtless be sung by spiritual worshippers, of every denomination, with delight and profit, as long as the English language is understood.' John Fletcher writes warmly of Olivers. 'His talents as a writer, a logician, a poet, and a composer of sacred music, are known to those who have looked into his publications.'

James Montgomery says in the *Christian Psalmist*, 1825, 'There is not in our language a lyric of more majestic style, more elevated thought, or more glorious imagery. Its structure, indeed, is unattractive, and, on account of the short lines, occasionally uncouth; but like a stately pile of architecture, severe and simple in design, it strikes less on the first view than after deliberate examination, when its proportions become more graceful, its dimensions expand, and the mind itself grows greater in contemplating it.' Earl Selborne calls it 'an ode of singular power and beauty.'

On July 29, 1805, Henry Martyn, while waiting for his ship at Falmouth, 'walked to Lamorran; alternately repining at my dispensation, and giving it up to the Lord. Sometimes—after thinking of Lydia for a long time together, so as to feel almost outrageous at being deprived of her—my soul would feel its guilt, and flee again to God. I was much relieved at intervals in learning the hymn, "The God of Abraham praise." As often as I could use the language of it with any truth, my heart was a little at ease. There was something peculiarly solemn and affecting to me in this hymn, and particularly at this time. The truth of the sentiments I knew well enough. But, alas! I felt that the state of mind expressed in it was above mine at the time, and I felt loth to forsake all on earth.'

The baptism of a young Jewess greatly enraged her father, who was chief of his synagogue. He vowed to kill her. She found refuge in the house of the minister who had baptized her. She was not dismayed by the loss of home and friends, but sang with holy exultation snatches of what she had already learned to call her own hymn, 'The God of Abraham praise.'

Richard Watson found comfort in this hymn during his last illness in January, 1833. He said he longed 'to quit this little abode, gain the wide expanse of the skies, rise to nobler joys, and see God.' Then he repeated, 'I shall behold His face.'

The wife of Mr. George Smith, who did such a noble work among the canal population, was converted at the age of sixteen at Tunstall, whilst the congregation was singing 'The goodly land I see.' As she lay dying her two sons sang the hymn which had been so greatly blessed in her conversion.

Hymn 375. Though nature's strength decay.

THOMAS OLIVERS (374).

Ver. 5 was formerly given as the first verse of Part III.

In 1773, George Shadford and Thomas Rankin went as Methodist preachers to America. They embarked with Captain

Webb at Bristol. 'We took leave of our native land, and set sail on Good Friday; often singing in our passage these words—

The watery deep I pass,
With Jesus in my view.

And after a comfortable passage of six weeks arrived safely at Philadelphia.'

Richard Pattison, who was a devoted Methodist missionary in the West Indies, said, 'Many times, in storms on the ocean, or crossing from one island to another in small vessels, I have held by a rope, and sang—

The watery deep I pass,
With Jesus in my view;
And through the howling wilderness
My way pursue.

And I have felt my faith in God wonderfully strengthened.'

Hymn 376. The God who reigns on high.

THOMAS OLIVERS (374).

Hymn 377. Come, Thou Fount of every blessing.

ROBERT ROBINSON.

Robert Robinson was born of humble parentage at Swaffham, Norfolk, in 1735. His father died early, and in 1749 he was apprenticed to a London hairdresser, who found him more given to reading than to his daily work. One Sunday, in 1752, he and some companions gave drink to an old dame who told fortunes, that they might laugh over her predictions concerning them. She sobered Robinson by telling him that he would live to see his children and grandchildren. On May 24, 1752, he heard Whitefield preach on Matt. iii. 7: 'The wrath to come.' After three years of darkness he found peace in his twentieth year. He attended the ministry of Wesley and other evangelical preachers in London, till he was invited, in 1758, to take charge of a chapel at Mildenhall, Suffolk, as a Calvinistic Methodist. He removed to Norwich within the year as an Independent pastor, and in January, 1759, began to preach at the Baptist church in Cambridge, where Robert Hall and John Foster were afterwards ministers. Robert Hall said he had a musical voice, and was master of all its intonations; he had wonderful self-possession, and could say what he pleased when he pleased and how he pleased. He was not a man of much stability, but it is said he 'knew how to draw every ear, and his dominion over his audience was absolute.' He became a voluminous writer, and all his books have the orator's glow and fire. He retired, worn out by his labours, to Birmingham a few months before his death. He died in 1790.

A list of his publications in Robinson's handwriting is given in a church-book. One entry reads, 'Mr. Wheatley of Norwich published a hymn, beginning "Come, Thou Fount of every blessing," 1758.' That was the time when Robinson was living in Norwich. Next year it is given in a hymn-book used by the church in Angel Alley, Bishopsgate, with a fourth stanza, 'O that day when free from sinning.' It is a Whitsuntide hymn. It has been ascribed to the Countess of Huntingdon, but the above entry is decisive.

It is said that Robinson grew careless after he wrote this hymn in 1757, and that during a coach-ride a lady had to reprove him for his frivolous behaviour. He seemed affected by the reproof. She followed up the impression by quoting a verse of 'Come, Thou Fount,' which she said had been made a blessing to her. Robinson burst into tears. 'I am the poor unhappy man who composed it; and I would give a thousand worlds, if I had them, to enjoy the feelings I had then.'

A manuscript copy of the hymn in six verses is given at the end of a volume of Charles Wesley's hymn-tracts, which was put into the hands of Mr. W. T. Brooke—

I.

Come, thou fount of every blessing,
  Tune my heart to sing thy Grace,
Streams of Mercy never ceasing
  Call for songs of loudest praise;
Teach me some melodious Sonnett
  Sung by flaming tongues above,
Praise the Mount, I'm fixt upon it,
  Mount of Christ's redeeming Love.

II.

Sorrowing shall I be in Spirit
  Till releas'd from Flesh and Sin,
Yet from what I do inherit
  Here thy praises I'll begin;

Here, I'll raise my Ebenezer,
Hither, by thy grace I'm come,
So I hope by thy good pleasure
Safely to arrive at home.

III.

Jesus sought me when a stranger
Wand'ring from the fold of God,
He to rescue me from danger
Interpos'd his precious blood;
How his kindness yet pursues me
Mortal tongue can never tell,
Cloth'd in flesh, till death shall loose me
I cannot proclaim it well!

IV.

Oh! to grace how great a debtor
Daily I'm constrain'd to be,
Let that grace, now, like a Fetter,
Bind my wand'ring Soul to thee;
Prone to wander, Lord, I feel it,
Prone to leave the God I love,
Here's my Heart! Lord, take and seal it,
Seal it for thy Courts above.

V.

Oh! that day when freed from sinning,
I shall see thy lovely face,
Clothèd then in blood wash'd Linnen
How I'll sing thy boundless grace;
Come, my Lord, no longer tarry,
Take my ransom'd Soul away,
Send Thine Angel hosts to carry
Me to realms of Endless Day!

VI.

If Thou ever didst discover
Unto me the promis'd Land,
Let me now the stream pass over,
On the heavenly Canaan stand;
Now destroy whate'er opposes,
Into thine Embrace I'd fly,
Speak the Word, thou didst to Moses,
Bid me, Lord, Come up and Die.

'Mighty God, while angels bless Thee,' his Christmas hymn, has also gained great popularity.

George Whitefield wrote to a friend in 1769: 'O to grace what mighty debtors! If we should die singing that hymn, what then? Why, welcome, welcome eternity! Christ's grace will be sufficient for us. Hallelujah! Hallelujah!'

Hymn 378. God of my life, through all my days.

PHILIP DODDRIDGE (95).

This hymn was published 1755, with the heading 'Praising God through the whole of our existence. Ps. cxlvi. 2.' The first line reads 'its days.'

It has been stated that it was written in 1751; and Miller (*Singers and Songs*, 1869, p. 172) says, 'This hymn may be read autobiographically, especially ver. 3, "When death o'er nature shall prevail," in reference to the peaceful thankfulness of his heart when the last wave of his life was ebbing out at Lisbon.'

Hymn 379. My God, I thank Thee, who hast made.

ADELAIDE ANNE PROCTER.

In her *Legends and Lyrics*, 1858.

Miss Procter was the daughter of Bryan Waller Procter, barrister and commissioner in lunacy. He wrote a successful tragedy, 'Mirandola,' under the pseudonym Barry Cornwall; and was an intimate friend of Leigh Hunt, Charles Lamb, and Dickens. His daughter was born in Bedford Square, London, 1825, and joined the Roman Catholic Church in 1851. She was a skilful musician, and wrote many poems, of which 'The Lost Chord' is the most popular. Charles Dickens became her friend through her contributions to *Household Words*. She took great interest in social questions affecting women. Bishop Bickersteth says, 'This most beautiful hymn touches the chord of thankfulness in trial, as perhaps no other hymn does, and is thus most useful for the visitation of the sick.' She died in 1864.

Charles Dickens speaks of the enthusiasm for doing good that filled his young friend's heart. 'Now it was the visitation of the sick that had possession of her; now it was the sheltering of the homeless; now it was the elementary teaching of the densely ignorant; now it was the raising up of those who had wandered and got trodden underfoot; now it was the wider employment of her own sex in the general business of life; now it was all these things at once. Perfectly unselfish, swift to sympathize, and eager to relieve, she wrought at such designs with a flushed earnestness that disregarded season, weather, time of day or night, food, rest.' Under such a strain her health gave way, and after fifteen months of suffering she found her rest.

Hymn 380. I've found a Friend; O such a Friend!

JAMES GRINDLY SMALL (1817–88).

In his *Psalms and Sacred Songs*, 1866.

The writer was the son of George Small, J.P., Edinburgh; was educated at the High School and University there, and studied theology under Dr. Chalmers. In 1847 he became Free Church minister at Bervie, near Montrose. He died at Renfrew on the Clyde. He published *The Highlands and other Poems*, 1843; *Songs of the Vineyard*, 1846; *Hymns for Youthful Voices*, 1859.

Hymn 381. Heavenly Father, Sovereign Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 290. Isa. xxxv. Twenty verses of four lines.

Hymn 382. How happy are they.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 408. 'For one fallen from grace.' Two parts, sixteen verses. This is the first part. Three verses are omitted, two of which may be quoted—

3. 'Twas an heaven below
My Saviour to know;
The angels could do nothing more
Than fall at His feet,
And the story repeat,
And the Lover of sinners adore.

6. I rode on the sky,
(Freely justified I!)
Nor envied Elijah his seat;
My soul mounted higher
In a chariot of fire,
And the moon it was under my feet.

Hymn 383. Sing praise to God who reigns above.

J. J. Schütz (84); translated by Miss Cox (175).

'Sei Lob und Ehr dem höchsten Gut,' founded on Deut. xxxii. 3, was published in a tractate in 1675. Miss Cox's translation was contributed to *Lyra Eucharistica*, 1864.

Hymn 384. Rejoice and be glad! the Redeemer hath come.

Dr. H. Bonar (70).

Written for Sankey's *Sacred Songs and Solos*, 1875.

Hymn 385. Awake, our souls! away, our fears!

Isaac Watts, D.D. (3).

Hymns and Spiritual Songs, 1709. 'The Christian Race. Isa. xl. 28–31.'

Wesley gave it in his Charlestown *Collection*, 1737.

Hymn 386. Head of Thy church triumphant.

Charles Wesley (1).

Hymns for Times of Trouble and Persecution, 1745; *Works*, iv. 79. No. 15.

Charles Wesley's Journal gives many glimpses of that trying year when the Young Pretender entered Edinburgh in triumph. On September 6, he says, 'The night we passed in prayer. I read them my heavy tidings out of the north.' On 'Sunday, September 18, the spirit of supplication was given us in the Society for His Majesty, King George; and, in strong faith, we asked his deliverance from all his enemies and troubles.' On September 25, 'I heard the news confirmed, of Edinburgh being taken by the rebels.' Next day, 'Tidings came that General Cope was cut off with all his army.'

One who saw much of Bishop Heber in his last months in India writes, 'On returning from church in the morning I was so ill as to be obliged to go to bed, and, with his usual affectionate consideration, the bishop came and sat the greater part of the afternoon with me. Our conversation turned chiefly on the blessedness of heaven, and the best means of preparing for its enjoyment. He repeated several lines of an old hymn of Charles Wesley, which, he said, in spite of one or two expressions, he admired as one of the most beautiful in our language for a rich and elevated tone of devotional feeling—

Head of Thy church triumphant,
We joyfully adore Thee.'

Hymn 387. The name we still acknowledge.

CHARLES WESLEY (1).

Verses 1 and 2 are from *Short Hymns on Select Passages of Scripture*, 1762; *Works*, x. 75. Hos. ii. 15. The last verse is made up of half the fourth and fifth verses of No. 2 in *Hymns for Times of Trouble*, 1745; *Works*, iv. 87.

The original of ver. 2 reads, 'And blasts our fierce pursuers.'

Hymn 388. Ye servants of God, your Master proclaim.

CHARLES WESLEY (1).

No. 1 in *Hymns to be sung in a Tumult*, included in *Hymns for Times of Trouble and Persecution*, 1744; *Works*, iv. 51.

The third verse is omitted—

Men, devils engage, The billows arise,
And horribly rage, And threaten the skies:
Their fury shall never Our steadfastness shock,
The weakest believer Is built on a Rock.

Hymn 389. This, this is the God we adore.

JOSEPH HART (280).

This is the last stanza of a hymn of seven stanzas, beginning 'No prophet, nor dreamer of dreams,' based on Deut. xiii. 1. It appeared in 1759, and in Large Hymn-book, 1797, from which it was afterwards omitted.

Martin Madan gave this last stanza in his *Psalms and Hymns*, 1763, and it found a place in the Supplement to the Wesleyan hymn-book, 1831. The verse begins, 'This God is the God we adore.'

The verse was sung by the orphans at Savannah as they walked back from Whitefield's sermon on January 28, 1770.

Hymn 390. Happy soul that free from harms.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 293. 'Hymns for those that wait for Full Redemption,' No. 4. Eight lines of singular pathos are omitted, and the result is a triumph of the editor's art. Ver. 1 reads, '*safe* from harms,' and ver. 4, 'perfect in.'

Dr. Benjamin Gregory says, 'I was brought up in the firmest faith that if I died trusting in Christ, and striving to love and serve Him, I should most surely go to heaven. This faith was much confirmed by the account often given me of the last hours of my little sister Rachel, who died before I was born. When told that she was dying she betrayed no tremor; but looking up to heaven, she said, in her own infant speech—

O that I at last may stand
With the sheep at Thy right hand,
Take the crown so freely given,
Enter in by Thee to heaven!'

Hymn 391. Father, to Thee my soul I lift.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 374. Phil. ii. 13. The original of ver. 5 reads, 'Or righteous work, is Thine.'

Hymn 392. Let not the wise his wisdom boast.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 20. Jer. ix. 23.

Hymn 393. Jesus, to Thee I now can fly.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 202. 'After a relapse into sin.' Ten verses.

It begins—

Long have I labour'd in the fire,
And spent my life for nought;
With pride, and anger, and desire,
In nature's strength I fought.

This hymn is made up of verses 6, 8, 9, 10.

Hymn 394. Jesus the good Shepherd is.

Charles Wesley (1).

Select Psalms (left in MS.); *Works*, viii. 46. Printed in *Arminian Magazine*, 1800.

Mr. W. T. Brooke says, 'This exquisite version of the twenty-third Psalm is beyond praise. The wonderful way in which other passages of Scripture are introduced is very striking. Other noble versions of the psalm are elsewhere in this volume, but no English translation matches this for suggestiveness.' A 'lovely little lyric' by Charles Wesley on the second verse is given in his *Short Hymns on Select Passages of Scripture* (*Works*, ix. 281)—

Bear me to the sacred scene,
The silent streams and pastures green!
Where the crystal waters shine,
Springing up with life divine!
Where the flock of *Israel* feed,
Guided by their Shepherd's tread,
And every sheep delights to hide
Under the tree where Jesus died!

Hymn 395. Jesus my Shepherd my want shall supply.

Samuel Danks Waddy, K.C. (1830–1902).

Judge Waddy was the son of the Rev. S. D. Waddy, D.D., who was Governor of Wesley College, Sheffield, 1844–62, and President of the Wesleyan Conference, 1859. He became a candidate for our ministry, and was in training at one of the colleges, when he left to study for the bar. He became Q.C. and M.P., and was made Judge of Sheffield County Court by Lord Halsbury. He was a noted lay preacher, strongly attached throughout life to his own Church, which he served as one of the treasurers of the Metropolitan Chapel Building Fund, and in many other ways.

This hymn is part of a version of the Psalms which was one of the delights of his leisure hours. The Rev. N. Curnock says; 'His purpose was to give an example of paraphrasing that, instead of the usual free rendering of the original, included all the words actually used. He only submitted the hymn on a solemn and reiterated promise that no personal considerations should be allowed to enter into the judgement pronounced upon it. He saw me again and again on the subject, and wrote more than once urging that, as an old friend, I would save him from the humiliation of marring, in ever so slight a degree, the new Hymn-Book which he was anticipating with such eager joy. Before the hymn had been finally accepted, whilst it was still in the hands of the Editorial Committee, Judge Waddy entered into rest. His last visit to the Book-Room, not many days before the end came, when the shadows of eventide lay at his feet, was to make a suggestion about the hymn he had written.'

Hymn 396. One thing with all my soul's desire.

JAMES MONTGOMERY (94).

Psalm xxvii. in *Songs of Zion*, 1822.

Hymn 397. Oft I in my heart have said.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 241. Rom. x. 6–9. Six verses.

Hymn 398. My spirit on Thy care.

HENRY F. LYTE (7).

On Psalm xxxi., from *The Spirit of the Psalms*, 1834.

Hymn 399. To the hills I lift mine eyes.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 235. Psalm cxxi. Ver. 5 is omitted—

Thee in evil's scorching day
 The sun shall never smite;
Thee the moon's malignest ray
 Shall never blast by night.

Safe from known or secret foes,
Free from sin and Satan's thrall,
God, when flesh, earth, hell oppose,
Shall keep thee safe from all.

One of Charles Wesley's noblest paraphrases.

Hymn 400. My faith looks up to Thee.

RAY PALMER, D.D. (111).

This hymn was written in 1830, after Mr. Palmer had graduated at Yale College, and whilst he was a teacher in a girls' school in New York. 'I gave form to what I felt, by writing, with little effort, the stanzas. I recollect I wrote then with very tender emotion, and ended the last line with tears.' It was published in Lowell Mason's *Spiritual Songs for Social Worship*, 1831, entitled 'Self-Consecration.' Dr. Lowell Mason asked Palmer if he had not a hymn to contribute to his new book. The MS. was produced from Palmer's pocket-book, and they stepped into a store to make a copy of it. Dr. Mason wrote the tune 'Olivet' (Harlan) for the words, and told the author a few days afterwards, 'Mr. Palmer, you may live many years and do many good things, but I think you will be best known to posterity as the author of "My faith looks up to Thee."' It originally had six stanzas, but in Ray Palmer's *Poetical Works* only four are given. It was his first hymn, and is still the most popular of them all. Dr. Palmer wrote to Bishop Bickersteth, 'It was introduced into England in 1840, has been translated into other languages, and has been referred to as one of the last hymns that dying saints have sung, or desired to hear, in a great number of obituary notices that have met my eye. It has been a comfort to Christian hearts, doubtless, chiefly because it expresses in a simple way that act which is most central in all true Christian life—the act of trust in the atoning Lamb.'

Hymn 401. Rock of Ages, cleft for me.

AUGUSTUS MONTAGUE TOPLADY, M.A.

Toplady was born at Farnham in Nov. 1740. His father, Major Toplady, died of fever at Carthagena in May, 1740. The son was educated at Westminster and Trinity College, Dublin.

Toplady was converted in a barn under a sermon by James Morris, a Methodist preacher. He says, 'Strange that I, who had so long sat under the means of grace in England, should be brought right unto God in an obscure part of Ireland, amidst a handful of people met together in a barn, and by the ministry of one who could hardly spell his own name.' This statement is very wide of the mark, for Morris was by no means an illiterate man. He was 'a born orator, though reticent and lowly-minded.' Toplady was ordained in 1762, and became afterwards Vicar of Broadhembury. His controversy with Wesley showed him to be a partisan, 'impulsive, rash-spoken, reckless in misjudgement.'

He came to London in 1775 as preacher at the French Church, Orange Street, Leicester Square; died at Knightsbridge, and was buried at Whitefield's Chapel in Tottenham Court Road. Canon Ellerton says, 'Almost simultaneously with "Rock of Ages," he wrote and gave to Lady Huntingdon another, which, barring one or two blemishes, I venture to think is scarcely surpassed as a dying man's last utterance by "Abide with me" itself—the wonderful and heavenly-minded "When languor and disease invade." The light of God must have already been upon the face of one who could thus write.' The hymn is given in Earl Selborne's *Book of Praise.* We may quote the first two verses—

When languor and disease invade
  This trembling house of clay,
'Tis sweet to look beyond the cage,
  And long to fly away.

Sweet to look inward, and attend
  The whispers of His love;
Sweet to look upward to the place
  Where Jesus pleads above.

In Toplady's last illness the doctor spoke encouragingly of the prospect of recovery. 'No, no,' said Toplady; 'I shall die, for no mortal could endure such manifestations of God's glory as I have, and live.' The next day, August 11, 1778, he passed to his rest while singing his own 'Deathless principle, arise.'

In the *Gospel Magazine*, October 1775, an article appears on 'Life a Journey' from the pen of Toplady, signed 'Minimus. 'Yet, if you fall, be humbled, but do not despair. Pray afresh to God, who is able to raise you up, and set you on your feet again. Look to the blood of the covenant; and say to the Lord, from the depths of your heart—

Rock of Ages, cleft for me,
Let me hide myself in Thee!
Foul I to the fountain fly:
Wash me, Saviour, or I die.'

In March, 1776, when Toplady had become editor of the *Gospel Magazine*, he published an article, signed 'J. F.' 'A remarkable calculation: introduced here, for the sake of the spiritual improvement subjoined, questions and answers relative to the National Debt.' If 'our sins multiply with every second of our sublunary durations,' at ten years old each of us would be chargeable with 315 millions and 36 thousand sins. The debt grows every day, but 'Christ hath redeemed us from the curse of the law; being made a curse for us' (Gal. iii. 13). 'This will not only *counter*-balance, but infinitely *over*-balance, ALL the sins of the WHOLE believing world.' Then follows the great hymn in its four-verse form, No. 401, entitled '*A living and dying* PRAYER *for the* HOLIEST BELIEVER *in the world.*' The hymn was thus born two years before Toplady's death.

Toplady himself altered 'When I soar through tracts unknown,' the form given in the *Gospel Magazine*, to 'When I soar to worlds unknown,' in his *Psalms and Hymns*, 1776. 'Riven' was also changed to 'wounded.' He probably borrowed some hints for his hymn from Dr. Brevint's treatise on *The Christian Sacrament and Sacrifice*, prefixed to J. and C. Wesley's *Hymns on the Lord's Supper*, 1745. 'O Rock of Israel, Rock of salvation, Rock struck and cleft for me, let those two streams of blood and water which once gushed out of Thy side bring down pardon and holiness into my soul; and let me thirst after them now, as if I stood upon the mountain whence sprung this water, and near the cleft of that rock, the wounds of my Lord, whence gushed this sacred blood.'

Charles Wesley began one of his *Hymns on the Lord's Supper* with 'Rock of Israel, cleft for me.'

Another of those hymns trembles on the verge of the same thoughts as Toplady's—

O Rock of our salvation, see
The souls that seek their rest in Thee;
Beneath Thy cooling shadow hide,
And keep us, Saviour, in Thy side,
By water and by blood redeem,
And wash us in the mingled stream.

The sin-atoning blood apply,
And let the water sanctify,
Pardon and holiness impart,
Sprinkle and purify our heart,
Wash out the last remains of sin,
And make our inmost nature clean.

The double stream in pardon rolls,
And brings Thy love into our souls;
Who dare the truth divine receive,
And credence to Thy witness give,
We here Thy utmost power shall prove,
Thy utmost power of perfect love.

Sir William Henry Wills, in a letter to Dean Lefroy, published in the *Times* in June, 1898, says, 'Toplady was one day overtaken by a thunderstorm in Burrington Coombe, on the edge of my property, Blagdon, a rocky glen running up into the heart of the Mendip range, and there, taking shelter between two massive piers of our native limestone rock, he penned the hymn,

Rock of Ages, cleft for me,
Let me hide myself in Thee.

There is a precipitous crag of limestone a hundred feet high, and right down its centre is the deep recess in which Toplady sheltered.'

Earl Selborne speaks of the hymn as 'known to everybody, and by some esteemed the finest in the English language. Toplady was a man of ardent temperament, enthusiastic zeal, strong convictions, and great energy of character. "He had," says one of his biographers, "the courage of a lion, but his frame was brittle as glass." The same fervour and zeal which made him an intemperate theologian gave warmth, richness, and spirituality to his poems.'

This hymn only found its way into a limited number of hymn-books between 1776 and 1810. After that date it began to establish itself in popular favour. Dr. Julian says, 'No other English hymn can be named which has laid so broad and firm a grasp upon the English-speaking world.' The Prince Consort often repeated portions of it as he lay on his death-bed in December, 1861, and found great comfort from it. 'For if in this hour I had only my worldly honours and dignities to depend upon, I should be indeed poor.'

Dr. Pusey described it as 'Very beautiful, perhaps the most beautiful of all,' and as 'the most deservedly popular hymn, perhaps the very favourite.' Mr. Gladstone's Latin version, 'Jesus, pro me perforatus,' shows how the hymn laid hold on our great statesman.

Hymn 402. I bring my sins to Thee.

F. R. HAVERGAL (330).

'Resting all on Jesus.' Printed in *Sunday Magazine*, June, 1870.

Hymn 403. I am trusting Thee, Lord Jesus.

F. R. HAVERGAL (330).

Written September, 1874, at Ormont Dessons. Published in *Loyal Responses*, 1878, headed 'Trusting Jesus.'

This was Miss Havergal's own favourite among her hymns, and was found in her pocket Bible after her death. The spirit she breathed both in life and death is expressed in these verses. One of her last words was 'Not one thing hath failed; tell them all round. Trust Jesus: it's simply trusting Jesus.' When her sister Ellen repeated the first verse of 'Jesus, I will trust Thee, trust Thee with my soul,' to the surprise of those around her bed, she began to sing it to her own tune, 'Hermas,' which she wrote for 'Golden harps are sounding.' An attack of suffering compelled her to cease, but after a few minutes she again tried to sing a line beginning with 'He.' It was her last word. She gently passed away to 'Him.'

Hymn 404. Peace, perfect peace, in this dark world of sin?

EDWARD HENRY BICKERSTETH, D.D. (1825–1906).

'Peace, perfect peace' was written in 1875, when the bishop was Vicar of Christ Church, Hampstead; it was first printed in a tract of five hymns, *Songs in the House of Pilgrimage*. It is based on Isa. xxvi. 3: 'Thou wilt keep him in perfect peace, whose mind is stayed on Thee: because he trusteth in Thee.'

Bishop Bickersteth was born at Islington in 1825; he became Bishop of Exeter in 1885. He wrote several volumes of devotional poetry, of which *Yesterday, To-day, and For Ever* has been very popular. He edited the *Hymnal Companion to the Book of Common Prayer* (1870), which has had a large circulation. Dr. Julian says, 'Joined with a strong grasp of his subject, true poetic feeling, a pure rhythm, there is a soothing plaintiveness and individuality in his hymns which give them a distinct character of their own.'

A sermon by Canon Gibbon at Harrogate from this text made a deep impression on Dr. Bickersteth. That afternoon he visited a sick relative, wrote the hymn in the room and read it to the dying Christian (see *Dictionary of Hymnology*, 2nd ed. p. 1686). It cost him less than any of his other hymns, and has become the best loved of all. Richard le Gallienne says, 'It would be difficult to name any other hymn so filled with the sense of man's security as this, which tranquillizes me at certain moments to a remarkable degree.' He thinks it comes very near 'Lead, kindly light,' in combining piety and poetry in the highest proportion. Canon Ellerton told Dr. Bickersteth in 1889, 'Beyond all your hymns, I think it has brought blessing to many, and I *know* how it has helped the faith of some of God's sorely-tried children. Our Essex poor folk love it dearly.'

Hymn 405. I could not do without Thee.

F. R. HAVERGAL (330).

'Jesus all in all.' Written May 7, 1873, and printed in *Home Words*, 1873.

Hymn 406. Leave God to order all thy ways.

GEORG NEUMARK; translated by MISS WINKWORTH (19).

'Wer nur den lieben Gott lässt walten' was published in 1657, entitled 'A hymn of consolation. That God will care for and preserve His own in His own time.' Ps. lv. 22.

Neumark was the son of a clothier in Thuringia, and was born in 1621. In the autumn of 1641 he was on his way to matriculate at the University of Königsberg, when the party with which he travelled was attacked by a band of highwaymen, who robbed him of all he had, save his prayer-book and a little money sewed up in his clothes. He could find no employment in Magdeburg, near which city he was robbed, or in three other cities to which he went. In December he came to Kiel, where he found a friend in the chief pastor, a native of Thuringia. Still no employment was to be had. About the end of the month, however, the tutor in the family of a judge fell into disgrace, and fled from Kiel. The pastor's recommendation secured the place for Neumark, who expressed his gratitude to God in this hymn, which soon became popular all over Germany. He saved enough to go to Königsberg, where he matriculated as a student of law in June, 1643. In 1646 he lost all he had by fire. In 1652 he was appointed court poet, librarian, and registrar at Weimar, and in 1656 was made secretary of the Fruit-bearing Society, a famous literary union. He became blind in 1681, and died that year in Weimar.

In the last year of his life Neumark speaks of this hymn, 'Which good fortune coming suddenly, and as if fallen from heaven, greatly rejoiced me, and on that very day I composed to the honour of my beloved Lord the here and there well-known hymn, "Wer nur den lieben Gott lässt walten"; and had certainly cause enough to thank the divine compassion for such unlooked-for grace shown to me.' A baker's boy in New Brandenburg used to sing it over his work, and soon the whole town and neighbourhood flocked to him to learn 'this beautiful new song.' The hymn was sung, by his own request, at the funeral of Friedrich Wilhelm I of Prussia in 1740. J. S. Bach composed a cantata based on Neumark's own tune. Mendelssohn used it in his *St. Paul*: 'To Thee, O Lord, I yield my spirit.'

Hymn 407. My Saviour, mid life's varied scene.

ELIZABETH AYTON GODWIN.

Mrs. Godwin was the daughter of Mr. W. E. Etheridge; born at Thorpe Hamlet, 1817; died at Stoke Bishop, 1889. This hymn was written whilst she was a girl, and printed in the *Evangelical Magazine*, then in her *Songs for the Weary*, 1865. Mrs. Godwin also wrote *Songs amidst Daily Life*.

Hymn 408. I seek the kingdom first.

CHARLES WESLEY (1).

Hymns on the Four Gospels, from *Short Hymns on Select Passages of Scripture*, 1762; *Works*, x. 190. Matt. vi. 33.

Hymn 409. In heavenly love abiding.

ANNA LAETITIA WARING.

'Safety in God,' from *Hymns and Meditations*, 1850.

Miss Waring, daughter of Elijah Waring, was born at Neath, Glamorgan, 1820, and there she spent her life. Her *Hymns and Meditations*, published in 1850, contained nineteen pieces. It was enlarged in 1863 to thirty-eight hymns. *Additional Hymns* appeared in 1858. She died in May, 1910.

Hymn 410. Dear Lord and Father of mankind.

JOHN GREENLEAF WHITTIER (118).

From 'The Brewing of Soma,' 1872, beginning at stanza 12.

The poem is headed '"These libations mixed with milk have been prepared for Indra; offer Soma to the drinker of Soma," *Vashista*, translated by Max Müller.' Whittier describes the prayers to Soma, and then runs on—

As in that child-world's early year,
Age after age has striven
By music, incense, vigils drear,
And trance, to bring the skies more near,
Or lift men up to heaven!

. . . . .

And yet the past comes round again,
And new doth old fulfil;
In sensual transports wild as vain
We brew in many a Christian fane
The heathen Soma still!

Then follows the verse, 'Dear Lord and Father of mankind.'

Hymn 411. Jesu, my Truth, my Way.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 22. 'Hymns for Believers.' Seven verses of eight lines.

John Wesley made some changes in 1780. The original reads—

1. On Thee my feeble soul I stay,
Which Thou wilt lead aright.

3. My lovely, bleeding Lamb.
That I may still enlightened be.

5. On Thee, who never wilt depart.

Hymn 412. O Jesus, I have promised.

JOHN ERNEST BODE, M.A. (1816–74).

In 1869 Appendix to *Psalms and Hymns*, S.P.C.K. It is very popular as a Confirmation hymn. It was written about 1866 for the confirmation of his son, the late Rev. C. E. Bode.

The Rev. J. E. Bode was educated at Eton, Charterhouse, and Oxford. Rector of Castle Camps, Cambridgeshire, 1860–74; Bampton Lecturer, 1855. Published *Hymns from the Gospel of the day for each Sunday and Festivals of our Lord*, 1860.

Hymn 413. O Thou who art of all that is.

FREDERICK LUCIAN HOSMER.

The Rev. F. L. Hosmer, a Unitarian minister at Berkeley, California, was born at Framingham, Massachusetts, in 1840, and graduated at Harvard in 1862. His ancestor, James Hosmer, of Hawkhurst, Kent, was one of the first settlers at Concord in 1635.

Hymn 414. Jesu, Thy boundless love to me.

GERHARDT (163); translated by J. WESLEY (36).

'Living by Christ. From the German.' In *Hymns and Sacred Poems*, 1739; *Works*, i. 138. Gerhardt's hymn appeared in Crüger's *Praxis*, 1653.

Wesley says, in his *Plain Account of Christian Perfection*, 'In the beginning of the year 1738, as I was returning from Savannah, the cry of my heart was—

O grant that nothing in my soul
May dwell but Thy pure love alone;
O may Thy love possess me whole,
My joy, my treasure, and my crown!
Strange flames far from my heart remove;
My every act, word, thought, be love.'

Thomas Walsh used often in a holy rapture to sing the verses, 'O Love, how cheering' and 'Give to mine eyes.'

Hymn 415. My Saviour, Thou Thy love to me.

GERHARDT (163); translated by J. WESLEY (36).

Works, i. 139. Second part of Hymn 414.

Hymn 416. O Love divine, how sweet Thou art!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 341. No. 5 in a series of six hymns in the same measure, headed 'Desiring to Love. Three verses are omitted.

It is one of the three Wesley hymns that Handel set to music. See 213. The tune was 'Wentworth.'

Mr. Stead says, 'This is one of the hymns of Charles Wesley which enabled Methodism to sing itself into the heart of the human race. It is one of the most popular and helpful hymns which, originating in the Methodist hymnody, have found an honoured place in the hymn-books of almost every other denomination.'

Hymn 417. Hark, my soul! it is the Lord.

WILLIAM COWPER (60).

It appeared in Maxfield's *New Appendix*, 1768. In the *Olney Hymns* it is headed 'Lovest thou Me?' John xxi. 16.

Even Cowper has not written anything more beautiful.

Earl Selborne wrote, 'Of his contributions to the *Olney Hymns*, this is perhaps the best.'

Mr. Gladstone reckoned it one of the three greatest English hymns.

Mr. Bennet Kaye, who was assistant organist with Dr. Dykes, says that the doctor would often come to the boys' rehearsals before morning service and practise with them the music for the day. Sometimes he would wander off into a new melody, and all would listen with rapt attention. One day he played over an air several times. It made a great impression on Mr. Kaye, who afterwards recognized it as 'St. Bees,' the tune which has become wedded to Cowper's hymn. It takes its name from a place where the doctor had passed many pleasant hours.

Hymn 418. My God, I love Thee—not because.

FRANCIS XAVIER; translated by E. CASWALL (105).

Caswall's translation appeared in his *Lyra Catholica*, 1849. The first verse, 'Must burn eternally,' has been altered.

'O Deus ego amo Te' is a translation of a Spanish or Portugese sonnet, written in the East Indies about 1546, by St. Francis Xavier, whose spirit breathes in every line. A translation was published by J. Scheffler in 1668, entitled 'She (the soul) loves God simply for Himself, with the Holy Xavier. Also from the Latin.'

Xavier, the missionary saint, was born near Pampeluna, 1506; became acquainted with Ignatius Loyola at the University of Paris, and was one of those first converts who formed the Order of the Jesuits on August 15, 1534. Xavier sailed for Goa on his birthday, April 7, 1541, and died at Sancian, near Canton, in 1552. He visited Travancore, Ceylon, Malacca, Japan.

Canon Ellerton says the translation 'does not do justice to the original; but as the only form in which this most striking hymn is known to most English readers, it has gained a wide popularity.'

Pope's translation, which he made at the desire of a Romanist priest, appeared in the *Gentleman's Magazine*, October, 1791.

Hymn 419. I thirst, Thou wounded Lamb of God.

GERMAN; translated by JOHN WESLEY (36).

Appeared in *Hymns and Sacred Poems*, 1740; *Works*, i. 265; first used in the *Moravian Hymn-book*, 1742. It is made up (see *Dictionary of Hymnology*) from four hymns, all of six-line verses, which appeared in the Appendix to the Herrnhut *Gesang-Buch*, 1735. One of Zinzendorf's hymns suggests verses 1, 2, and another ver. 7; verses 3–6 are based on a hymn of Johann Nitschmann's. A verse of Anna Nitschmann's 'Mein Konig deine Liebe,' on Christian work, which appeared about 1737, supplies some phrases for Wesley's last verse.

The hymn is really a wonderful gathering up of these scattered thoughts, as Anna Nitschmann's verse will show when compared with Wesley's, ver. 8—

Nun, erstgeborner Bruder!
Nun, Meister an dem Ruder

Des Schiffleins der Gemein:
Ich geb dir Herz und Hände
Dass Ich bis an mein Ende
Will deine treue Seele, seyn.

Anna Nitschmann was the daughter of a cartwright, and was born near Fulneck, Moravia, in 1715. The family moved to Herrnhut when she was ten. She became companion to Zinzendorf's daughter, with whom she came to England in 1737. She went to Pennsylvania with her father in 1740, and next year joined Zinzendorf and his daughter in work among the Indians. She married the Count in 1757, a year after the death of his first wife. He died on May 5, 1760, and she followed him on May 21 at Herrnhut. Her brother Johann (1712–83) became a Moravian bishop in 1758, superintended the work in England and Ireland, and died at the new settlement on the Volga, of which he had charge.

Hymn 420. My Father, my God, I long for Thy love.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 178. 'A Thanksgiving.' Two verses are omitted.

Hymn 421. Thee will I love, my strength, my tower.

JOHANN SCHEFFLER (36); translated by JOHN WESLEY (36).

'Ich will dich lieben, meine Stärke' is from Scheffler's *Heilige Seelenlust*, Book I., 1657.

Wesley's fine translation appeared in *Hymns and Sacred Poems*, 1739, headed 'Gratitude for our Conversion'; *Works*, i. 176.

The last two lines of ver. 6, 'That all my powers,' are, by a stroke of genius, taken from Ken (900, ver. 7). The original—

Lass meinen Geist, Sinn und Verstand
Nur seyn dir zugewandt,

could not be more happily represented. In ver. 1, 'My works' was changed to 'Thy' after Wesley's death.

Richard Cobden repeated the first verse of this hymn with his last breath, 'Thee will I love, my strength, my tower.'

Scheffler has Augustine's Confessions in view, especially in ver. 2, 'Too late did I love Thee, O Fairness, so ancient, and yet so new! Too late did I love Thee! For behold Thou wert within, and I without, and there did I seek Thee; I, unlovely, rushed heedlessly among the things of beauty Thou madest. Thou wert with me, but I was not with Thee. Those things kept me far from Thee, which, unless they were in Thee, were not. Thou calledst, and criedst aloud, and forcedst open my deafness. Thou didst gleam and shine, and chase away my blindness. Thou didst exhale odours, and I drew in my breath, and do pant after Thee. I tasted, and do hunger and thirst. Thou didst touch me, and I burned for Thy peace.'

The Rev. William Arthur gives a description of Gideon Ouseley, the great Irish evangelist, which, he says, presents him exactly as he had often heard him spoken of by those in whose house Ouseley stayed. It is from the pen of the Rev. John Hughes. When he was a boy at home, he says, 'On a raw November evening Ouseley preached at the corner of the street in which we resided at Portarlington. After preaching, he came into our house for some refreshment, and to wait until his time came again to preach in the chapel. When he took a seat in the little back apartment it was dusk. A turf fire played fitfully, and there was no other light. I crouched in an obscure corner, and Ouseley thought himself alone. He took off his cloak and hat, ejaculated "My blessed Master!" and wiped the perspiration from his head and face. He then poked the fire, and spread himself out before it. After musing a minute, he wept. Tear after tear rolled down his rugged cheeks. He repeated, in a low but distinct voice, the first two verses of the hymn, "Thee will I love, my strength, my tower." After repeating the line, "Ah, why did I so late Thee know," he smote his forehead with his big hand, and finished the verse.

'Thus far, memory serves me clearly. I have a hazier, yet still a tolerably satisfactory remembrance that he repeated the third stanza; and then, in his strong, hoarse voice he sang the fourth, "I thank Thee, uncreated Sun."'

Hymn 422. Talk with us, Lord, Thyself reveal.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 304. 'On a journey.' The first verse is—

Saviour, who ready art to hear,
  (Readier than I to pray,)
Answer my scarcely utter'd prayer,
  And meet *me* on the way.

The original reads—

Talk with me, Lord; Thyself reveal.

John Wesley altered *me* to *us* in the 1780 Hymn-book.

Ver. 2 is Eve's tribute to her husband (*Paradise Lost*, iv. 639), lifted into a higher sphere—

With thee conversing, I forget all time,
All seasons and their change; all please alike.

Hymn 423. Thou Shepherd of Israel, and mine.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 362. Song of Solomon, i. 7.

Hymn 424. Open, Lord, my inward ear.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 263. 'Waiting for Christ the Prophet.'

The first verse is—

Christ, my hidden life, appear,
  Soul of my inmost soul;
Light of life, the mourner cheer,
  And make the sinner whole.
Now in me Thyself display,
  Surely Thou in all things art;
I from all things turn away,
  To seek Thee in my heart.

The two verses based on God's revelation of Himself to Elijah at Horeb strike a note to which all hearts respond.

Hymn 425. What shall I do my God to love.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 73. 'Desiring to Love.' Two verses are omitted.

Hymn 426. Love divine, all loves excelling.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 219.

Ver. 2 is omitted—

Breathe, O breathe Thy loving Spirit,
  Into every troubled breast,
Let us all in Thee inherit,
  Let us find that second rest;
Take away our power of sinning,
  Alpha and Omega be,
End of faith as its Beginning,
  Set our hearts at liberty.

In ver. 2, ver. 3 of the original, Charles Wesley wrote, 'Let us all Thy *life* receive.'

The gain by the omission of ver. 2 is almost inconceivable. John Fletcher touches on its theology. 'Mr. Wesley says *second rest*, because an imperfect believer enjoys a first inferior rest; if he did not, he would be no believer.' 'Take away the power of sinning?' he asks. 'Is not this expression too strong? Would it not be better to soften it by saying, 'Take away the love of sinning?' [or the bent of the mind towards sin]. Can God take away from us our *power of sinning* without taking away our power of free obedience?'

Hymn 427. Being of beings, God of love.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 34. 'Grace after Meat.'

In ver. 2 the original reads, 'Thine, *wholly* Thine, we pant to be.'

Hymn 428. Save me, O God; for Thou alone.

BENJAMIN HALL KENNEDY, D.D.

Psalm xvi., from *The Psalter in English Verse*, 1860.

Dr. Kennedy was born at Summer Hill, near Birmingham, 1804; head master of Shrewsbury School, 1836–66; Regius

Professor of Greek at Cambridge, and Canon of Ely, 1867. He died at Torquay in 1889.

Dr. Kennedy also published *Hymnologia Christiana*, 1863.

Hymn 429. O God, my God, my all Thou art.

SPANISH; translated by JOHN WESLEY (36).

Appeared in Wesley's collection of *Psalms and Hymns*, 1738, the enlarged edition of that published at Charlestown in 1737. *Works*, i. 174. In *Hymns and Sacred Poems* it is headed 'God our Portion. From the Spanish.' One verse is omitted—

In holiness within Thy gates
  Of old oft have I sought for Thee:
Again my longing spirit waits
  That fullness of delight to see.

Dr. Osborn says, 'This noble version of Ps. lxiii. was inserted in the book of 1738, and therefore probably translated in America. The Spanish author is unknown.'

Wesley writes, on April 4, 1737, 'I began learning Spanish, in order to converse with my Jewish parishioners; some of whom seem nearer the mind that was in Christ than many of those who call Him Lord.' This hymn may therefore be described as the first-fruits of Wesley's new branch of knowledge. He certainly lost no time in reaping in these fields.

Bishop Bickersteth said of the version in his *Hymnal Companion*, 'It seems to the editor one of the most melodious and perfect hymns we possess for public worship.'

Hymn 430. Nearer, my God, to Thee.

SARAH FLOWER ADAMS.

Mrs. Adams was the younger daughter of Benjamin Flower, a bookseller, who was editor and proprietor of the *Cambridge Intelligencer*. He had been sent to Newgate for a defence of the French Revolution. There he was visited by Miss Eliza Gould, and married her after his term of imprisonment was over. Their eldest daughter, Eliza, had a great talent for music, and composed tunes for her sister's hymns. Sarah was born at Harlow, Essex, February 22, 1805; married William Bridges Adams, a civil engineer, in 1834; died in London of consumption on August 14, 1848, and was buried at Harlow. Eliza Flower had died of consumption in 1846. Mrs. Adams's health suffered by nursing her sister. Almost her last breath was unconscious song. The hymns and the music at both funerals were composed by the sisters. A relative says Sarah was tall and beautiful, with noble features, gay and impulsive in manner, and full of wit and humour. Her mother died early, and her father undertook the education of his two girls. She was a member of the congregation of Rev. W. J. Fox, Unitarian minister at South Place Chapel, Finsbury, and contributed thirteen hymns to the *Hymns and Anthems* published by Charles Fox in 1841. Of these, 'Nearer, my God, to Thee,' is the best known. Her beautiful hymn, 'He sendeth sun, He sendeth shower,' appeared in the same collection, and a rendering from Fénelon, 'Living or dying, Lord, I would be Thine.' Her hymns were the spontaneous expression of a strong impulse or feeling at the moment of composition. She published a dramatic poem in four acts in 1841, *Vivia Perpetua*, and *The Flock at the Fountain*, a catechism and hymns for children, in 1845. Bishop Bickersteth, in his annotated edition of the *Hymnal Companion*, says, 'The editor shrank from appending a closing verse of his own to a hymn so generally esteemed complete as this, or he would have suggested the following—

> There in my Father's home,
> Safe and at rest,
> There in my Saviour's love
> Perfectly blest;
> Age after age to be
> Nearer, my God, to Thee,
> Nearer to Thee.

Many attempts have been made to add a touch or two to this hymn which might take from it all suspicion of Unitarianism, but they have not found favour. The hymn is too complete and perfect in form to bear any alteration, and the fact that it is based on Jacob's dream at Bethel would make such additions an anachronism.

President McKinley found great comfort from this hymn when he was dying. After the battle of Fort Donnelson a drummer-boy, whose arm had been torn off by a cannon-ball, was found singing with his failing breath, 'Nearer, my God, to Thee.' With that comfort as his pillow he died. Edward VII told Mr. Stead in 1895 that he thought among serious hymns none was more touching or went more truly to the heart than this.

Hymn 431. I lift my heart to Thee.

CHARLES EDWARD MUDIE (1818–90).

This hymn appears in *Stray Leaves*, a collection of his poems and hymns, and was published in 1872. It is headed 'His and Mine.' Dr. Allon first introduced it into general notice in his *Supplemental Hymns.*

Mr. Mudie was born at Cheyne Walk, Chelsea. He was a stationer and bookseller, and began to lend books in 1842. The famous library thus grew up. Mr. Mudie was an active Christian worker, and carried on a mission church at Hampstead, where he secured friends like Dr. Rigg to take occasional services.

Hymn 432. My heart is resting, O my God.

ANNA L. WARING (409).

Four verses are omitted.

Miss Waring was the niece of Samuel Miller Waring, who was born at Alton in 1792, and whose *Sacred Melodies* were published in 1826. This hymn was published in *Hymns and Meditations*, 4th edition, 1854. It is based on Lam. iii. 24: 'The Lord is my portion, saith my soul; therefore will I hope in Him.'

Hymn 433. Soldiers of Christ, arise.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 40. 'The Whole Armour of God.' Eph. vi. 13. Sixteen verses.

The first four verses are given. Ver. 5 reads—

Let truth the girdle be,
That binds your armour on,
In faithful, firm sincerity
To Jesus cleave alone.
Let faith and love combine,
To guard your valiant breast:
The plate be righteousness divine,
Imputed, and impress'd.

Pope Innocent III stirred up Philip Augustus of France and his courtiers to their crusade against the Albigenses by the words, 'Up, soldiers of Christ! Up, most Christian King! Hear the cry of blood.'

Mr. Stead says this hymn 'is as inspiriting as the blast of the bugle.'

Hymn 434. Surrounded by a host of foes.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 301. 'This is the victory.' 1 John v. 4. The eleventh of a series of 'Hymns for those that wait for full Redemption.'

The brave knight Thangbrand, son of the Count of Saxony, carried a large shield with a crucifix embossed in gold. Olaf the Viking gazed on it in wonder, and when he was told the story of the Cross, was so moved that the ecclesiastic gave him the shield. He carried it with him everywhere, and to it he ascribed his victories and deliverances.

Hymn 435. Equip me for the war

CHARLES WESLEY (1).

Hymns on God's Everlasting Love, London, 1741; *Works*, iii. 78. The second of two hymns on 'The Lord's Controversy.' Twenty-six verses. The hymn is made up of verses 2, 3, 4, 7. The following verses are an onslaught on the 'Horrible Decree.'

The first verse is—

O all-atoning Lamb,
O Saviour of mankind,
If every soul may in Thy name
With me salvation find;
If Thou hast chosen me
To testify Thy grace,
(That vast unfathomable sea
Which covers all our race).

Ver. 4—

To hate the sin with all my heart,
But still the sinner love,

is Pope—

How shall I lose the sin, yet keep the sense,
And love th' offender, yet detest th' offence.
(*Eloisa to Abelard*, l. 191-2.)

In ver 4—

Thou hatest all iniquity,
But nothing Thou hast made,

is borrowed from the *Wisdom of Solomon*, xi. 24 (*cf.* 106): 'For Thou lovest all the things that are, and abhorrest nothing which Thou hast made: for never wouldst Thou have made anything if Thou hadst hated it.'

Hymn 436. Omnipotent Lord, my Saviour and King.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 197. 'The Good Fight.' 1 Tim. vi. 12.

One verse is omitted, 'For every fight is dreadful and loud.'

Charlotte Brontë describes this hymn in *Shirley*, chap. ix., as sung in 'Briar Chapel, a large, new, raw, Wesleyan place of worship.' 'As there was even now a prayer-meeting being held within its walls, the illumination of its windows cast a bright reflection on the road, while a hymn of a most extraordinary description, such as a very Quaker might feel himself moved by the Spirit to dance to, roused cheerily all the echoes of the vicinage, "O who can explain this struggle for life."'

Hymn 437. Jesu, my Lord, mighty to save.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 142. Psalm cx. 1. Fifteen verses.

The first verse is omitted—

The Lord unto my Lord hath said,
Sit Thou, in glory sit,
Till I Thine enemies have made
To bow beneath Thy feet.

Verses 2, 4, 5, 7, 12 are selected.

Hymn 438. The Lord is King, and earth submits.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 334. 'He that believeth shall not make haste.' Isa. xxviii. 16. Part IV. Ver. 4 is omitted.

Hymn 439. Jesus, the Conqueror, reigns.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 36. 'Hymns for Believers,' No. 27. In sixteen stanzas; 1, 2, 4, 5, 6 are here given.

Hymn 440. Father, to Thee I lift mine eyes.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 49. 'For the Morning.'

Hymn 441. Gracious Redeemer, shake.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 262. 'Hymns for the Watchnight,' No. 2. Ten eight-line verses.

After four verses of laboured rhyme the poet soars up in the fifth verse, which commences this hymn. The first verse begins—

Ah, what a wretch am I!
I cannot watch one hour.

In the original ver. 6 reads, '*Cause* me to trust in Thee.'

Hymn 442. God of all grace and majesty.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 372. 'For the fear of God.'

The hymn is given in full. In line 3 Charles Wesley wrote 'Favour found with Thee,' which his brother changed to 'mercy.' In ver. 3 the original reads, 'Than e'er reject the gospel-law.'

Hymn 443. I want a principle within.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 373. 'For a tender conscience.' Five verses of eight lines.

Almighty God of truth and love,
In me Thy power exert.

Dr. Bunting said, in the Conference of 1844, that 'young Samuel Bradburn tried to puzzle Mr. Wesley by asking him (in open Conference), "Can a man fall from sanctification without losing his justification?" Mr. Wesley took up the hymn-book, and gave out, 'O may the least omission pain.'

Dr. B. Gregory speaks of the notion he had in his school-days that 'in case of any clouding of conscience, I must receive from heaven a direct and indubitable manifestation, or, as it were, *notification* of my acceptance; not, perhaps, so vivid as at first, but yet assuring and enlivening. I had not yet learnt the practical theology of the lines—

O may the least omission pain
My well-instructed soul,
And *drive me to the blood again*
That makes the wounded whole!

I had not learnt the art or acquired the habit of a prompt recurrence to, and a perfect rest in, the atonement and advocacy of our blessed Saviour. How truly Luther says, "He is a good (practical) theologian who has firm hold of this truth."'

Hymn 444. Help, Lord, to whom for help I fly.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 476. 'In Temptation.' No. 10 of a series.

In ver. 3 the original reads, 'My *feeble* hands.'

Hymn 445. Jesus, my Saviour, Brother, Friend.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 271. 'Watch in all things.' 2 Tim. iv. 5. Fifteen verses. The first seven are given here; the next four in No. 446.

Hymn 446. Pierce, fill me with a humble fear.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 272. Part of the same hymn as 445.

Hymn 447. Hark, how the watchmen cry.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 271. 'Hymns for the Watchnight,' No. 8. Twelve verses. Verses 1, 4, 9, 10 are selected to make this hymn.

Hymn 448. Ah! Lord, with trembling I confess.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 165. Matt. v. 13.

Hymn 449. Come, O Thou Traveller unknown.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 173. 'Wrestling Jacob.' Gen. xxxii. 24–31.

Ver. 5 is omitted—

'Tis all in vain to hold Thy tongue,
  Or touch the hollow of my thigh;
Though every sinew be unstrung,
  Out of my arms Thou shalt not fly;
Wrestling I will not let Thee go
Till I Thy name, Thy nature know.

And ver. 7—

My strength is gone, my nature dies,
  I sink beneath Thy weighty hand,
Faint to revive, and fall to rise;
  I fall, and yet by faith I stand,
I stand, and will not let Thee go,
Till I Thy name, Thy nature know.

In the obituary of his brother, presented to the Conference of 1788, John Wesley says, 'His least praise was his talent for poetry, although Dr. Watts did not scruple to say that that single poem, "Wrestling Jacob," was worth all the verses he himself had written.'

James Montgomery (*Christian Psalmist*, p. xxiv.) regards the poem as among the author's 'highest achievements; in which, with consummate art, he has carried on the action of a lyric drama; every turn in the conflict with the mysterious Being against whom Jacob wrestles all night being marked with precision by the varying language of the speaker, accompanied by intense, increasing interest, till the rapturous moment of discovery, when he prevails, and exclaims, "I know Thee, Saviour, who Thou art."' Thomas Jackson says, 'It applies with admirable ingenuity and tact the patriarch's mysterious conflict, and the happy result to which it led, to the process of an awakened sinner's salvation.'

Charles Wesley says in his *Journal* for Sunday, May 24, 1741, 'I preached on Jacob wrestling for the blessing. Many then, I believe, took hold on His strength, and will not let Him go, till He bless them, and tell them His name.' This was in Bristol. On July 16 he took the same subject in Cardiff. On October 6, 1743, that was his theme at the Foundery. I 'promised the Society an extraordinary blessing, if they would seek the Lord early the next morning.' On June 12, 1744, he has a 'glorious time' in London. 'Many wept with the angel, and made supplication, and were encouraged to wait upon the Lord continually.' We find him preaching on the same subject at Dublin, February 7 and March 7, 1748; at Bristol, May 20, 1748, and January 29, 1749.

Ver. 1 has supplied a voice for many a lonely heart. A fortnight after his brother's death, John Wesley broke down at Bolton when he tried to give out the lines—

My company before is gone,
  And I am left alone with Thee.

He burst into a flood of tears, sat down in the pulpit, and buried his face in his hands. The singing ceased, and all the congregation wept together. In a little while Wesley recovered himself, and was able to proceed with that ever-memorable service.

Dean Stanley quoted the same verse at the unveiling of the Wesley tablet in Westminster Abbey in 1876. The pathos of that touching reference to Lady Augusta Stanley, in all the first bitterness of the dean's great bereavement, was indescribable.

Hymn 450. Yield to me now; for I am weak.

CHARLES WESLEY (1).

The second part of Hymn 449. *Hymns and Sacred Poems*, 1742; *Works*, ii. 175. In ver. 5, the punctuation of 1875, which suggested that Jacob was disabled by the sun, has been altered—

The Sun of righteousness on me
  Hath rose with healing in His wings,
Withered my nature's strength.

Hymn 451. From trials unexempted.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, x. 182. Part of a hymn of twenty verses on *The Lord's Prayer*. The original of ver. 2 reads, 'Till pain and *life* are past.'

Hymn 452. Lead me not into temptation.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, x. 184. Matt. vi. 13.

Hymn 453. Christian! seek not yet repose.

CHARLOTTE ELLIOTT (317).

In her *Morning and Evening Hymns for a Week*, 1839. It is assigned to Wednesday morning, and is headed 'Watch and pray, that ye enter not into temptation.'

Hymn 454. Oft in danger, oft in woe.

HENRY KIRKE WHITE and FRANCES SARA FULLER-MAITLAND.

Kirke White was born in 1785 at Nottingham, where his father was a butcher. His mother kept a boarding-school. He began to write poetry as a boy. He entered a lawyer's office, but went to Cambridge in 1804 to study for the ministry.

Henry Martyn writes to his friend, John Sargent, from St. John's College, on June 30, 1803: Dealtry 'has heard about a religious young man of seventeen, who wants to come to College, but has only £20 a year. He is very clever, and from the perusal of some poems which he has published, I am much interested in him. His name is H. K. White.' William Wilberforce sent White to St. John's, at Simeon's request, and there Martyn showed him much kindness. His diary says, 'Mr. K. White, of Nottingham, breakfasted with me.'

He seemed marked out for high honour, but destroyed his health by over-application to study, and died in 1806 in his twenty-second year. Southey published his *Remains*. 'The entire literary young manhood of England and America seemed moved with sympathy.' Byron wrote a lament in *English Bards and Scotch Reviewers*—

Unhappy White! while life was in its spring,
And thy young muse just waved her joyous wing,
The spoiler came; and all thy promise fair
Has sought the grave, to sleep for ever there.
Oh! what a noble heart was here undone,
When Science' self destroy'd her favourite son!
Yes, she too much indulged thy fond pursuit;
She sow'd the seeds, but Death has reap'd the fruit.
'Twas thine own genius gave the final blow,
And help'd to plant the wound that laid thee low.
So the struck eagle, stretch'd upon the plain,
No more through rolling clouds to soar again,
View'd his own feather on the fatal dart,
And wing'd the shaft that quiver'd in his heart.

The first verse of this hymn is by Kirke White. It is given in Collyer's *Hymns*, 1812: 'The Christian soldier encouraged. 1 Tim. vi. 12. H. K. White—

Much in sorrow, oft in woe,
Onward, Christians, onward go,
Fight the fight, and worn with strife,
Steep with tears the bread of life.

Onward, Christians, onward go,
Join the war, and face the foe:
Faint not—much doth yet remain,
Dreary is the long campaign.

Shrink not, Christians—will ye yield?
Will ye quit the painful field?
Fight till all the conflict's o'er,
Nor your foemen rally more.

But when loud the trumpet blown
Speaks their forces overthrown,
Christ, your Captain, shall bestow
Crowns to grace the conqueror's brow.'

Dr. Collyer says that the hymn was written on the back of one of Kirke White's mathematical papers, and was so mutilated that he had to add the last six lines. In his *Christian Psalmody*, 1833, the Rev. E. Bickersteth altered White's first verse to the form given in *The Methodist Hymn-Book.* The other three verses were written by Miss Fuller-Maitland (1809–79), when a girl of fourteen, and were published by her mother in *Hymns for Private Devotion*, 1827. The last verse begins, 'Onward then to *battle* move.'

Miss Maitland married a Mr. Colquhoun.

Hymn 455. Onward! Christian soldiers.

SABINE BARING-GOULD.

This 'Processional' was printed in the *Church Times*, 1865.

The Rev. S. Baring-Gould was born at Exeter, January 28, 1834; Rector of Lew-Trenchard, 1881, and Lord of the Manor. His *Lives of the Saints* and his stories have won him high literary reputation. His name is said to be attached 'to more works in the British Museum than that of any living author.' One verse is generally omitted. The writer thought that the hymn was sung in many religious communities 'where such words would be absurd'—

What the saints established
  That I hold for true,
What the saints believèd
  That believe I too.
Long as earth endureth
  Men that Faith will hold—
Kingdoms, nations, empires,
  In destruction rolled.

The hymn was written for the school children at Horbury Bridge, near Wakefield, where Mr. Baring-Gould was then curate. They had to march a long way from the church to the scene of their school-treat, with banners waving. Sullivan was afraid that his tune would be too 'brassy' and martial, and was surprised at its popularity.

He died on January 2, 1924.

Hymn 456. I need Thee every hour.

ANNIE SHERWOOD HAWKS (1835–1918).

Mrs. Hawks was born in Horsick, New York, and lived for many years in Brooklyn. She wrote much for Sunday-school hymn-books. 'I need Thee' was written in April, 1872.

Hymn 457. O that I could in every place.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture (left in MS.); *Works*, ix 276. Ps. xvi. 9: 'I have set God always before me,' &c.

Hymn 458. O it is hard to work for God.

F. W. FABER, D.D. (54).

In *Jesus and Mary*, 1849, entitled 'The Right must Win.'

Hymn 459. Shall I, for fear of feeble man.

JOHANN JOSEPH WINCKLER (1670–1722); translated by JOHN WESLEY (36).

'Sollt ich aus Furcht vor Menschenkindern.' Porst's *Gesang-Buch*, 1708. *Hymns and Sacred Poems*, 1739; *Works*, i. 177. 'Boldness in the Gospel.' Ten verses. Three verses are here omitted. One is sorry to lose them, for all are good, but the original form is too long for public worship. In ver. 4, the reading of 1739 is 'Or the world's *favour*.' It appeared in *Psalms and Hymns*, 1738.

Winckler was son of the town clerk of Lucka, and studied at Leipzig when A. H. Francke and J. C. Schade were holding their Bible readings. His sympathies were thus enlisted with the Pietist Movement. In 1692 he was appointed Preacher at St. George's Hospital, Magdeburg. He visited England in 1697, and in 1698 became diaconus of Magdeburg Cathedral. He died at Magdeburg in 1722.

This hymn on constancy and boldness in bearing witness for Christ well represents Winckler's spirit. He encountered much opposition in Magdeburg through the stand he made against theatre-going, and his effort to bring about a closer union between the Lutheran and Reformed Churches. Miss Winkworth describes this as one of the standard hymns of Germany.

On June 26, 1738, Mrs. Delamotte sharply attacked Charles Wesley for his sermon on faith and his brother's teaching in the presence of his friend, the Rev. Henry Piers, Vicar of Bexley, and others. 'It is hard people must have their children seduced in their absence. If every one must have your faith, what will become of all the world?' After this stormy interview, Charles Wesley says, 'I joined with Mr. Piers in singing—

Shall I for fear of feeble man,
Thy Spirit's course in me restrain?

and in hearty prayer for Mrs. Delamotte.'

On March 16, 1740, when Mr. Henry Seward met him at Bengeworth with threats and revilings, Charles Wesley says, 'I began singing—

Shall I for fear of feeble man,
Thy Spirit's course in me restrain?'

Whitefield loved this hymn. In writing to Wesley from Philadelphia in 1764, he says, 'Fain would I end my life in rambling after those who have rambled away from Jesus Christ.

For this let men despise my name;
I'd shun no cross; I'd fear no shame;
All hail reproach!'

In 1770 he quotes the lines again after the words, 'All must give way to gospel-ranging. Divine employ!'

Hymn 460. I'm not ashamed to own my Lord.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709.

Few men have been so beloved or so blessed to the young men of Scotland as Professor Henry Drummond, the friend and helper of Mr. Moody, the author of *Natural Law in the Spiritual World* and of the lovely little prose poem on 'The Greatest Thing in the World.' When he lay dying at Tunbridge Wells, at the age of forty-five, on the last Sunday evening of his life, March 7, 1897, his friend and physician, Dr. Barbour, played hymn-tunes to him, as he usually did. There was no response to 'Lead, kindly Light,' or 'Peace, perfect peace'; so he tried 'Martyrdom,' an old favourite of Drummond's, and before many bars had been played he was beating time with his fingers on the couch. When Dr. Barbour began to sing the 54th paraphrase, 'I'm not ashamed to own my Lord,' his friend's voice joined in clear and strong through the verse, 'I know that safe with Him remains,' to the end. When it was finished, he said, 'Nothing can beat that, Hugh.' Then he was weary and quiet. On the following Thursday he passed to his rest.

Dr. Leifchild visited an old friend, a minister, whose mind was failing. He did not recognize his visitor. 'Well,' he said, 'I see you do not know *me*; do you know *Jesus*, whom I serve in the gospel?' He started and looked up, as if just aroused from sleep; when, lifting up his eyes, he exclaimed—

Jesus, my God! I know *His* name;
  His name is all my trust;
Nor will He put my soul to shame,
  Nor let my hope be lost.

'Yes, I back that paraphrase against Renan and all his crew' (Dr. John Brown, *Letters*, p. 178).

Hymn 461. Jesus! and shall it ever be.

JOSEPH GRIGG and BENJAMIN FRANCIS.

This hymn was published by J. Grigg in *Four Hymns on Divine Subjects, wherein the patience and love of our divine Saviour is displayed*, 1765. In the *Gospel Magazine*, April, 1774, it has the heading, 'Shame of Jesus conquer'd by love. By a youth of ten years.' In Rippon's *Baptist Selection*, 1787, it is given 'altered by B. Francis.'

The revision is so interesting that we give the 1765 form in full—

Jesus! and shall it ever be!
A mortal man ashamed of Thee?
Scorn'd be the thought by rich and poor;
O may I scorn it more and more!

Ashamed of Jesus! sooner far
Let evening blush to own a star.
Ashamed of Jesus! just as soon
Let midnight blush to think of noon.

'Tis evening with my soul till He,
That Morning Star, bids darkness flee;
He sheds the beam of noon divine
O'er all this midnight soul of mine.

Ashamed of Jesus! shall yon field
Blush when it thinks who bids it yield?
Yet blush I must, while I adore,
I blush to think I yield no more.

Ashamed of Jesus! of that Friend
On whom for heaven my hopes depend!
It must not be! be this my shame,
That I no more revere His name.

Ashamed of Jesus! yes, I may,
When I've no crimes to wash away;
No tear to wipe, no joy to crave,
No fears to quell, no soul to save.

Till then (nor is the boasting vain),
Till then I boast a Saviour slain:
And oh, may this my portion be,
That Saviour not ashamed of me!

Joseph Grigg, born somewhere between 1720–8, was the son of poor parents. In 1743 he became assistant minister at Silver Street Presbyterian Church, London. He retired from this post in 1747, on his marriage to a lady of property, the widow of Colonel Drew, and lived at St. Albans. He died at Walthamstow, October 29, 1768. 'Behold a Stranger at the door,' and 'Jesus! and shall it ever be,' are the hymns by which he is chiefly known. His published works number more than forty.

Benjamin Francis (1734–99), born in Wales, studied at Bristol Baptist College, became Baptist minister at Sodbury. In 1757 he removed to Horsley (afterwards called Shortwood), in Gloucestershire, where he had a successful ministry of forty-two years. His Welsh hymns have been very popular.

Hymn 462. Stand up! stand up for Jesus.

GEORGE DUFFIELD, D.D.

Dr. Duffield was the son of a Presbyterian minister, born at Carlisle, Pennsylvania, in 1818. He became Presbyterian pastor in 1840. He died in 1888. In *Lyra Sacra Americana*, 1868, p. 298, he says of this hymn, 'I caught its inspiration from the dying words of that noble young clergyman, Rev. Dudley Atkins Tyng, Rector of the Epiphany Church, Philadelphia. His last words were a message to the Young Men's Christian Association and the ministers associated with it in the noonday prayer-meeting during the great revival of 1858, usually known as "The Work of God in Philadelphia": "Tell them to stand up for Jesus: now let us sing a hymn." As he had been much persecuted in those pro-slavery days for his persistent course in pleading the cause of the oppressed, it was thought that these words had a peculiar significance in his mind; as if he had said, "Stand up for Jesus in the person of the downtrodden slave (Luke v. 18)."'

Dr. Duffield describes Mr. Tyng as 'one of the noblest, bravest, manliest men' he ever met. 'The Sabbath before his death he preached, in the immense edifice known as Jaynes' Hall, one of the most successful sermons of modern times. Of the five thousand men there assembled, at least one thousand, it is believed, were slain of the Lord. His text was Exod. x. 11, and hence the allusion in the second verse of the hymn. The following Wednesday, leaving his study for a moment, he went to the barn floor, where a mule was at work on a horse-power, shelling corn. Patting him on the neck, the sleeve of his silk study gown caught in the cogs of the wheel, and his arm was torn out by the roots! His death occurred in a few hours. Never was there greater lamentation over a young man than over him, and when Gen. l. 26 was announced as the text for his funeral sermon, the place at once became a Bochim, and continued so for many minutes.'

Dr. Duffield continues, 'The following Sunday the author of the hymn preached from Eph. vi. 14, and the above verses were written simply as the concluding exhortation. The superintendent of the Sunday school had a fly-leaf printed for the children; a stray copy found its way into a Baptist newspaper; and from that paper it has gone, in English, in German, and in Latin translations, all over the world. The first time the author heard it sung outside of his own denomination was in 1864, as the favourite song of the Christian soldiers in the army of the James.'

Hymn 463. Who is on the Lord's side?

F. R. HAVERGAL (330).

'Home Missions,' October 13, 1877; published in *Loyal Responses*, 1878, headed 'On the Lord's side.' Based on 1 Chron. xii. 18. The second verse is omitted—

Not for weight of glory,
  Not for crown and palm,
Enter we the army,
  Raise the warrior-psalm.

Hymn 464. Light of the world, Thy beams I bless.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 17. 'Hymns for Believers. The way of duty the way of safety.' The hymn begins, 'Are there not in the labourer's day.'

Verses 1 and 2 are taken from this hymn, verses 3–5 from 'But can it be, that I should prove,' *Hymns and Sacred Poems* 1749, 'In Temptation. Hymn 13' (*Works*, iv. 479).

In ver. 3 the original reading is 'My *Keeper* be.'

Hymn 465. Worship, and thanks, and blessing.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 237. 'Written after a deliverance in a tumult.'

Verses 4 and 5 are omitted—

5. Safe as devoted Peter
Betwixt the soldiers sleeping,
Like sheep we lay
To wolves a prey,
Yet still in Jesu's keeping.
Thou from the infernal Herod,
And Jewish expectation,
Hast set us free:
All praise to Thee,
O God of our salvation.

Ver. 3, *cf.* Milton—

> As on dry land, between two crystal walls,
> Awed by the rod of Moses so to stand
> Divided till his rescued gain their shore.
> (*Paradise Lost*, xii. ll. 196–8.)

One of the fiercest riots Charles Wesley ever faced was that at Devizes in February, 1747. The Rev. John Meriton, a clergyman from the Isle of Man, who died in 1753 and spent his last years in accompanying and helping the Wesleys, was his companion. The mob surrounded the house where they were staying, broke the windows, tore down the shutters, blocked the door with a wagon. Next day they poured water on the house with a hose. A constable carried this off, but they obtained the larger engine, flooded the rooms, and destroyed the furniture. The mob untiled the roof that they might get hold of the Methodist preacher. At last the friends mounted their horses, and were escorted out of the town by the constable and his posse. 'We rode a slow pace up the street, the whole multitude pouring along on both sides, and attending us with loud acclamations. Such fierceness and diabolical malice I have not seen in human faces. We felt great peace and acquiescence in the honour done us, while the whole town were spectators of our march.' When they reached Wrexal, 'We joined in hearty praises to our Deliverer, singing the hymn, "Worship, and thanks, and blessing," &c.' 'The hymn' implies that it was written before this visit to Devizes. Mr. W. C. Sheldon (*Proceedings* of Wesley Historical Society, vol. iv. p. 123) makes out a strong case for the composition of the hymn at Walsall after the riots of October 20, 1743, when John Wesley was dragged about for three hours by the mobs of three towns. Charles Wesley welcomed him to Nottingham next day. 'My brother came, delivered out of the mouth of the lion. He *looked* like a soldier of Christ. His clothes were torn to tatters.' Charles Wesley visited the scene of the riot on the 25th, and Mr. Sheldon thinks, from a comparison between his *Journal* and the hymn, that this was the moment of its birth. The riots at St. Ives in the previous July may have helped to shape the hymn.

Hymn 466. A safe stronghold our God is still.

MARTIN LUTHER (173); translated by THOMAS CARLYLE (1795–1881).

'He saw into my heart, when I came into Worms, that although I had known there were as many devils ready to spring upon me as there were tiles on the house-roofs, I would joyfully have sprung into their midst' ([1522] Currie: *Letters of Luther*, p. 98).

Heine says, 'A battle-hymn was this defiant song with which he and his comrades entered Worms [April 16, 1521]. The old cathedral trembled at these new notes, and the ravens were startled in their hidden nests in the towers. This hymn, the Marseillaise Hymn of the Reformation, has preserved its potent spell even to our days, and we may yet soon use again in similar conflicts the same mailed words.' It was first printed in 1529, entitled 'Der 46 Psalm. Deus noster refugium et virtus.' It may have been written for the Diet of Speyer (April, 1529), where the German princes made that protest against the revocation of their privileges, which earned them the name Protestants.

The great chorale by Luther was published with the hymn in 1529. Words and music soon spread over Germany. It became the National Hymn and the battle-song of the nation. It was Luther's stay in some of the darkest hours of his life. Often in later troubles he would say to Melanchthon, 'Come, Philip, let us sing the 46th Psalm.' The first line of the hymn is inscribed on Luther's monument at Wittenberg. When Melanchthon and two of his comrades were banished from Wittenberg in 1547, they were greatly comforted by hearing a little girl sing this hymn in the street as they entered Weimar. 'Sing on, dear daughter mine,' said Melanchthon; 'thou knowest not what great people thou art now comforting.'

The Elector Frederic III, when asked why he did not build more fortresses, replied, 'Ein' feste Burg ist unser Gott.' Gustavus Adolphus, at the head of his army, sang the hymn to the accompaniment of trumpets on the morning of the battle of Leipzig, September 17, 1631, and at Lützen next year, where victory was bought at the cost of the king's life. Frederick the Great used to call it 'God Almighty's Grenadier March.' Ranke speaks of it as 'the production of the moment in which Luther, engaged in a conflict with a world of foes, sought strength in the consciousness that he was defending a divine cause which could never perish.'

Thomas Carlyle's version, given in an article on 'Luther's Psalm' in *Fraser's Magazine*, 1831, has all the fire and force of the original, which he compares to 'a sound of Alpine avalanches, or the first murmur of earthquakes.' Sixty-three translations are noticed in the *Dictionary of Hymnology*, which describes Carlyle's as 'the most faithful and forcible of all the English versions.'

A great revival broke out in Moravia in 1720 at the town in which David Nitschmann was living. The Jesuits got the meetings prohibited, but they were still held wherever possible. Once a hundred and fifty people were in Nitschmann's house, when the officers broke in. The congregation began to sing 'And were the world all devils o'er.' Twenty householders were sent to prison. Nitschmann was treated with special severity, but escaped and joined the Moravians at Herrnhut, where he became a bishop. He was one of Wesley's companions on board the ship in which he sailed to Georgia in 1735, and when the young clergyman was perplexed as to Miss Hopkey he consulted him. The matter was laid before the elders of the Moravian Church, and Nitschmann was their mouthpiece in advising him 'to proceed no further in the matter.'

The exiles who had been driven out of Salzburg for their Protestant faith, arrived outside Kauffbeyern one December night in 1731, after the gates were shut. Whilst they waited to know whether the townsfolk would admit them, they sang Luther's hymn with great devotion. 'Orders were soon given for their reception, and some of them had lodgings assigned them in the Protestant inns, whilst many were received into private houses, not without many tears.' There were eight hundred of them, and when arrangements had been completed for distributing them in various towns, they attended a service at Trinity Church, which 'concluded with the hymn "God is our Refuge in distress," which was sung only by themselves. Being dismissed by the citizens with innumerable blessings, they took their several roads in God's name, like so many flocks of sheep, with great patience and humility.' The third part of the exiles went to Ulm, singing all the way from the Danube Gate to the Town House, 'God is our Refuge in distress,' and 'He that confides in his Creator.' Other exiles followed, and in England £33,000 was raised to help them. General Oglethorpe conducted a party of them to America in November, 1732, and by them the town of Savannah, where John Wesley ministered, was laid out.

Hymn 467. Peace, doubting heart! my God's I am.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 135. Headed Isa xliii. 1–3.

Wesley once nerved the fishermen for a stormy passage from St. Ives to the Scilly Islands by singing with great vigour the verse, 'When passing through the watery deep.'

Just before the *Maria* mail-boat struck on the reefs near Antigua in February, 1826, little Willy White, one of the missionary children on board, gave out, with an emphasis and seriousness which were much noticed, the verse, 'Though waves and storms go o'er my head,' and talked to his small companions about Jonah and other Bible stories. Mrs. Jones, wife of one of the missionaries, was much comforted by the verse, 'Jesus protects; my fears, be gone!' and sang 'When passing through the watery deep.' The mail-boat broke up, and all the party were drowned—five missionaries, two missionaries' wives, four children, and two nurses—save Mrs. Jones, who was rescued on Friday morning, after being in the water from Tuesday morning. In 1832 she married Mr. Hincksman, of Preston. On her death-bed in April, 1859, when she could scarcely speak, she asked that the hymn which had comforted her in that time of shipwreck might be sung, and found that it was still full of strong consolation.

James Hoby, who served Methodism nobly for many years at Great Queen Street, London, told his friends that he wished them to join in singing this hymn when death should seize on him. He was suffering from heart disease, and was warned by his doctor that his illness would terminate suddenly.

A Methodist preacher in Louisiana once lost his way in a swamp, and after thirty-six hours' starvation, reached a settlement, where he asked for food and lodging. The widow and her daughters were afraid of such a visitor, and refused his request, but gave him permission to warm himself by the fire. As he stood on the hearth he sang this hymn through. The whole household was soon in tears, and for a week he remained the welcome guest of the people who had at first refused him shelter.

Hymn 468. To the haven of Thy breast.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 206. Isa. xxxii. 2. Two verses are omitted.

Hymn 469. Thee, Jesus, full of truth and grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 164.

John Elam, who entered the Wesleyan ministry in 1848, and died in 1851, repeated this hymn just before the close of his short life, applying ver. 3 to himself with peculiar emphasis, '*I* see,' '*my* Guide.'

Hymn 470. Saviour of all, what hast Thou done.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 148. 'The Trial of Faith, No. 6.' Two verses are omitted.

Ver. 4, 'Here let me ever, ever stay,' is 'Yet here for ever, ever must I stay.' Pope's *Eloisa to Abelard*, l. 171.

Hymn 471. Come on, my partners in distress.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 168. 'For the Brotherhood.'

Three verses are omitted. Ver. 3 reads, 'Who suffer *for* our Master here.'

Montgomery says the hymn anticipates the strains of the redeemed, 'and is written almost in the spirit of the Church triumphant.'

The wife of Henry Moore, Wesley's executor and biographer, asked her sister, Mrs. Rutherford, to sing this hymn when she was dying, in 1813. They had been speaking of friends in heaven, and Ann Moore said she should soon see them all. She and her sister, Isabella Young, were converted under Wesley's ministry at Coleraine in June, 1778, and were greatly beloved by the Wesleys. Ann was then about twenty-one. They both married Methodist preachers. Wesley says in his *Journal* for June 6, 1778, 'In the evening I saw a pleasing sight. A few days ago a young gentlewoman, without the knowledge of her relations, entered into the Society. She was informed this evening that her sister was speaking to me upon the same account. As soon as we came into the room, she ran to her sister, fell upon her neck, wept over her, and could just say, "O sister, sister!" before she sunk down upon her knees to praise God. Her sister could hardly bear it; she was in tears too, and so were all in the room. Such are the first-fruits at Coleraine. May there be a suitable harvest!'

Hymn 472. Cast on the fidelity.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 61.

Hymn 473. Father, in the name I pray.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 60. It begins, 'Lord, I magnify Thy power.' Two verses are omitted.

This was one of the favourite hymns of Dr. Osborn's father, and he often asked for it to be read to him during the last days of his life at Rochester.

Hymn 474. Eternal Beam of light divine.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 128. 'In Affliction.'

George Eliot makes Dinah Morris sing this hymn as she sweeps and dusts the room in which Adam Bede had been writing the night before. 'She opened the window and let in the fresh morning air, and the smell of the sweetbriar, and the bright low-slanting rays of the early sun, which made a glory about her pale face and pale auburn hair as she held the long brush, and swept, singing to herself in a very low tone —like a sweet summer murmur that you have to listen for very closely—one of Charles Wesley's hymns, "Eternal Beam of light divine."' Verses 1, 2, 5 are those given in *Adam Bede*.

Hymn 475. Thou Lamb of God, Thou Prince of Peace.

C. F. RICHTER; translated by JOHN WESLEY (36).

'Stilles Lamm und Friedefürst,' on the following of Christ the Lamb of God (Rev. xiv. 4), is given in Freylinghausen's *Neues geistreiches Gesang-Buch*, 1714. In the edition of 1718, it is entitled, 'On the name Agneta, which may be derived from Agnus, which in German is called a Lamb.'

Wesley's translation is in his Charlestown *Psalms and Hymns*, 1737, and in *Hymns and Sacred Poems*, 1739; *Works*, i. 129.

Christian Friedrich Richter, born at Sorau, in Brandenburg, 1676, became physician to Francke's institutions in 1699. He and his younger brother made many important chemical experiments, for which Richter prepared himself by special prayer. His 'Halle Medicines' were widely used. He is one of the most important of the Pietist hymn-writers, and his work is marked by fervent piety, childlike love to God, and deep spiritual experience. He died at Halle in 1711.

Hymn 476. O Thou, to whose all-searching sight.

ZINZENDORF (69); translated by JOHN WESLEY (36).

'Seelenbräutigam, O du Gotteslamm!' was written September, 1721; published in his *Sammlung*, Leipzig and Görlitz, 1725. Wesley's translation appeared in *Psalms and Hymns*, 1738; *Hymns and Sacred Poems*, 1739. *Works*, i. 134.

The reading of 1739 is—

Ver. 1, 'O burst these bonds, and set it free.'

Ver. 4, 'Where rising floods my head o'erflow.' The alteration to 'soul' robs the fourth line of its point, but it is Wesley's own change.

Ver. 4 is based on J. A. Freylinghausen's 'Wer ist wohl wie du' (571).

Hymn 477. Comfort, ye ministers of grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 165. Two verses from the fourth part of a hymn, 'Groaning for Redemption.'

Hymn 478. In time of tribulation.

JAMES MONTGOMERY (94).

Psalm lxxvii. in *Songs of Zion*, 1822.

Hymn 479. Sometimes a light surprises.

WILLIAM COWPER (60).

Olney Hymns, 1779, headed 'Joy and Peace in believing.'

Dr. Andrew Bonar says that the last words which R. M. McCheyne, that saint of Scotland, heard, and the last he seemed to understand, were those of Cowper's hymn, which his sister quoted to him four days before his death. Then delirium came on, and he gradually passed away.

Hymn 480. Commit thou all thy griefs.

GERHARDT (163); translated by JOHN WESLEY (36).

'Befiehl du deine Wege' appeared in Crüger's *Praxis*, 1656, Frankfurt edition.

Wesley's translation is given in *Hymns and Sacred Poems*, 1739; *Works*, i. 125.

Lauxmann calls it 'the most comforting of all the hymns that have resounded on Paulus Gerhardt's golden lyre, sweeter to many souls than honey and the honey-comb.' It soon spread over Germany. It was sung in 1743, when the foundation-stones were laid of the first Lutheran church in Philadelphia, and again at the opening service. When Napoleon was bent on crushing Germany, Queen Louise of Prussia wrote in her diary at Ortelsburg, on December 5, 1806, Goethe's lines from 'Wilhelm Meister,' which Carlyle renders—

Who never ate his bread in sorrow,
  Who never spent the darksome hours,
Weeping and watching for the morrow,
  He knows ye not, ye gloomy Powers.

To earth, this weary earth, ye bring us,
  To guilt ye let us heedless go,
Then leave repentance fierce to wring us:
  A moment's guilt, an age of woe!

Then drying her tears, she went to her harpsichord and played and sang this hymn. Lauxmann writes, 'Truly a hymn which, as Luther's "Ein feste Burg," is surrounded by a cloud of witnesses.'

The *Dictionary of Hymnology* says of Wesley's translation, 'Though free, it has in far greater measure than any other caught the ring and spirit of Gerhardt.'

A German peasant called Dobyr, living in a village near Warsaw, was to be turned out next day, with his family, into the snow, because he could not pay his rent. He prayed and sang this hymn with his family. As they reached the last verse, a raven, which his grandfather had tamed and set at liberty, tapped at the window. In its bill was a ring set with precious stones. The peasant took it to his minister. It belonged to King Stanislaus. When the minister told him the story he sent for Dobyr, gave him a handsome reward, and next year built him a new house and filled its cattle-sheds from his own estates. Over the door was an iron tablet, bearing the representation of a raven with a ring in its bill, and the verse—

Thou everywhere hast sway,
And all things serve Thy might;
Thy every act pure blessing is,
Thy path unsullied light.

Hymn 481. Give to the winds thy fears.

GERHARDT (163); translated by JOHN WESLEY (36).

The second part of 480. *Works*, i. 127.

When Whitefield was on board ship in September, 1769, ready to sail on his last voyage to America, he wrote to Wesley: 'Duty is ours. Future things belong to Him, who always did, and always will, order all things well.

Leave to His sovereign sway, &c.'

On February 9, 1796, Zachary Macaulay sent some books to Miss Mills, whom he afterwards married. He says, 'The small hymn-book was my companion in hunger and nakedness and distress. We must no doubt make many allowances for the peculiarities of Methodism; but, on the whole, as the frequent marks of approbation will show you, it pleases me much. One of them beginning, "Give to the winds thy fears," has often cheered my mind as I viewed the desolation caused by the French visit.' This refers to the invasion at Sierra Leone, of which he was then governor.

William Dawson died on July 4, 1841, at Colne, in Lancashire, where he had gone to preach. The night before he had chosen the hymns to be used in the service, but in the early morning he was found struggling for breath. He was helped to a chair, and leaning back in it, he feebly grasped his staff and spoke a few farewell words to the loving friends who hung over him in distress—precious words, that showed how calm, clear, and bright burnt the flame of his spirit's life, of his Christian hope.

Let us in life, in death,
Thy steadfast truth declare,

were the last syllables he could frame clearly. Trying to add the concluding lines of the verse—

> And publish with our latest breath
> Thy love and guardian care—

utterance failed him. He crossed his hands over his breast, and without a struggle entered on his Master's joy.

He had written to a friend some weeks before, 'The pins of my tabernacle *must* loosen, and the canvas must have its rents and holes. The leading wish of my heart is, as expressed in the hymn which I often say and sing—

> Let me in life, in death,
> Thy steadfast truth declare,
> And publish with my latest breath
> Thy love and guardian care.'
> (Miss Keeling's *William Dawson*.)

Hymn 482. Away, my needless fears.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 448. 'Hymns for Christian Friends,' No. 35. Ten verses of eight lines.

In the original, ver. 1 reads, 'That calms my *stormy* breast.'

Hymn 483. My Father knows the things I need.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, x. 190. Ver. 1 is from No. 128 of that collection, ver. 2 from 124, ver. 3 from 125, ver. 4 from 126.

Hymn 484. Thy way, not mine, O Lord.

DR. H. BONAR (70).

Appeared in *Hymns of Faith and Hope*, 1857. The first of the three volumes of his collected poems. Another verse appears in the original—

> Choose Thou for me my friends,
> My sickness or my health;
> Choose Thou my cares for me,
> My poverty or wealth.

Hymn 485. My God, my Father, while I stray.

CHARLOTTE ELLIOTT (317).

Published in Appendix to 1st edition of *Invalid's Hymn-book*, 1834. The third verse is omitted here—

What though in lonely grief I sigh
For friends beloved, no longer nigh,
Submissive still would I reply,
'Thy will be done.'

The 'my' in the first line is from the 1839 edition of Elliott's *Psalms and Hymns*. The line read originally, 'My God *and* Father.'

Miss Elliott's brother, the Rev. H. V. Elliott, on whom she had hoped to lean, died in 1865. She often said that his loss changed the whole aspect of life for her; but the spirit of submission which breathes in her hymn did not fail her.

Hymn 486. When I survey life's varied scene.

ANNE STEELE (255).

From her *Poems*, 1760, 'Resignation.'

It is said to have been written after the great shock caused by her lover's tragic death. Her brain seemed to reel at that stroke, and for days she could not even think of submission.

Hymn 487. Thou doest all things well.

W. M. BUNTING (249).

'Songs in the Night-Season.'

The story of the writer's life and spiritual discipline is almost gathered up in these verses.

Hymn 488. God moves in a mysterious way.

WILLIAM COWPER (60).

It appeared in John Newton's *Twenty-six Letters on Religious Subjects; to which are added Hymns, &c., by Omicron.* This was published in July, 1774, in six stanzas of four lines, headed 'Light shining out of darkness.' Montgomery says, 'It is a lyric of high tone and character, and rendered awfully interesting by the circumstances under which it was written—in the twilight of departing reason.' He evidently accepted the story that it was composed after Cowper's attempt to drown himself in the Ouse. The poor poet thought that it was the will of God that he should thus offer himself as a sacrifice. Dr. Julian thinks that the probable dates of its composition are October, 1773, or April, 1774, and that 'neither will agree with the popular account' of its origin.

It has been described as the greatest hymn on divine Providence ever written. It was drawn from Cowper by much sorrow. He says, 'I have never met, either in books or conversation, with an experience at all similar to mine. More than a twelvemonth has passed since I began to hope that, having walked the whole breadth of the bottom of the Red Sea, I was beginning to climb the opposite shore, and I proposed to sing the song of Moses. But I have been disappointed.' Yet he can say to his Saviour, 'I love Thee, even now, more than many who see Thee daily.'

The hymn has been a well of salvation for many sorrowing hearts. Dr. Archibald Alexander, writing from Princeton in 1841, to comfort Dr. Nicholas Murray in the death of his only son, says, 'Read Cowper's hymn, "God moves in a mysterious way." Christ seems to say, "What I do you know not now, but you shall know hereafter. All things work together for good to them that love God."'

The Rev. Hugh Stowell said that during the Lancashire cotton famine in 1865, a mill-owner called his workers together, and told them he must close his mill. It meant ruin to him and them. Suddenly a Sunday-school teacher broke the silence by singing the verse, 'Ye fearful saints, fresh courage take.' All joined in the words with deep emotion and new confidence in God.

The Rev. Richard Knill gave Charles H. Spurgeon sixpence to learn this hymn, when he visited Stambourne Parsonage in 1844, and made him promise that when he became a man, and preached in Rowland Hill's chapel, he would give it out. When Mr. Spurgeon came to London, Dr. Alexander Fletcher, who was to preach the sermon to children in Surrey Chapel, was taken ill, and the young Baptist minister was asked to fill his place. 'Yes, I will,' was his reply, 'if you will allow the children to sing "God moves in a mysterious way." I have made a promise long ago that that hymn should be sung.' The hymn was sung, and Spurgeon says, 'My emotions on that occasion I cannot describe, for the word of the Lord's servant was fulfilled.'

Hymn 489. Since all the downward tracks of time.

JAMES HERVEY, M.A. (1714–58).

In his *Reflections on a Flower Garden*, published in the same volume as the *Meditations among the Tombs*. The hymn is appended to the words, 'Be still, then, thou uneasy mortal: know that God is unerringly wise; and be assured that, amidst the greatest multiplicity of beings, He does not overlook thee.

Permittas ipsis expendere numinibus, quid
Conveniat nobis, rebusque sit utile nostris.
Nam pro jucundis aptissima quaeque dabunt dii:
Carior est illis homo, quam sibi.

Juvenal.'

Mr. Hervey was the son of the Rector of Weston Favell and Collingtree, Northampton, and went to Lincoln College, where John Wesley was his tutor. He was one of the original 'Methodists,' and tells Wesley, 'You have been both a father and a friend to me.' His *Meditations among the Tombs*, published in 1746, were once very popular. They were suggested by a visit to Kilkhampton Church. His *Theron and Aspasio* is also well known.

He suffered from consumption, and in 1750–2 lived in London to secure the best medical attention. He stayed with his brother in Miles Lane, and one winter in the house of George Whitefield. He succeeded to his father's rectory in 1752.

Hymn 490. Thou knowest, Lord, the weariness and sorrow.

JANE BORTHWICK (1813–97).

Miss Borthwick was born at Edinburgh. She translated, in concert with her sister Sarah (1823–86), wife of the Rev. Eric J. Findlater, *Hymns from the Land of Luther* (1st Series, 1854; 2nd, 1855; 3rd, 1858; 4th, 1862). Sixty-one translations were by Miss Borthwick, fifty-three by her sister. This hymn, which is original, and not a translation, appeared in her *Thoughts for Thoughtful Hours*, 1859.

Hymn 491. I will not let Thee go, Thou Help in time of need!

WOLFGANG CHRISTOPH DESSLER (1660–1722); translated by MISS WINKWORTH (19).

Dessler was the son of a jeweller at Nürnberg. Poverty and ill-health compelled him to give up his theological studies in the University of Altdorf. He returned to Nürnberg, and supported himself as a proof-reader. He became amanuensis to Erasmus Finx, and translated various religious books into German. In 1705 he was appointed Conrector of the School of the Holy Ghost at Nürnberg, and laboured with much success till stricken with paralysis in 1720. The best of his hundred hymns, many with melodies by himself, appeared in a volume of meditations which he published in 1692.

'Ich lass dich nicht, du musst mein Jesus bleiben,' founded on Gen. xxxii. 36, is given here with a meditation on 'The Striving Love.' Christiana Eberhardina, Queen of Poland, asked that it might be sung at her death-bed, September 5, 1726.

Miss Winkworth's translation of stanzas 4, 5, 9 appeared in her *Lyra Germanica*, 1855, 'Ich lass dich nicht, du Hülf in allen Nöthen.'

Hymn 492. Begone, unbelief; my Saviour is near.

JOHN NEWTON (109).

Olney Hymns, 1779, headed 'I will trust and not be afraid.' Verses 4 and 6 are omitted—

Determined to save, He watched o'er my path,
When, Satan's blind slave, I sported with death;
And can He have taught me, To trust in His name,
And thus far have brought me, To put me to shame?

How bitter that cup, No heart can conceive,
Which He drank quite up, That sinners might live!
His way was much rougher, And darker than mine;
Did Jesus thus suffer, And shall I repine?

The first of these verses sums up many a thrilling scene in the early life of Newton. It illustrates his own words, 'I commit my soul to my gracious God and Saviour, who mercifully spared me when I was an apostate, a blasphemer, and an infidel, and delivered me from that state of misery on the coast of Africa into which my obstinate wickedness had plunged me, and who has pleased to admit me (though most unworthy) to preach His glorious gospel.'

A lady wrote from the Citadel of Cairo to Mr. Stead, 'It is the hymn that I love best of the hundreds that I know; it has helped me scores of times in the dark days of my life, and has never failed to inspire me with fresh hope and confidence when life looked "dark and dreary"; and it is dear to me from associations with the memory of the best of fathers. To him, in his many and sore troubles, it was a source of comfort and help, and, I believe, was to him a sort of link by which he held on to God. To me the words are not doggerel at all, they are just lovely. I often go about singing them when alone to help me on the way.'

Mr. Stead says that the hymn has helped him more than any other. 'I can remember my mother singing it when I was a tiny boy, hardly able to see over the book-ledge in the minister's pew; and to this day, whenever I am in doleful dumps, and the stars in their courses appear to be fighting against me, that one doggerel verse comes back clear as a blackbird's note through the morning mist: "His love in time past forbids me to think."' The verse has been 'as a lifebuoy, keeping my head above the waves when the sea raged and was tempestuous, and when all else failed.'

Hymn 493. Our Father, at Thy feet we bow.

MARY BERTHA BRADFIELD.

Miss Bradfield, who died in August, 1916, was the sister of Revs. William and Alfred Bradfield, Wesleyan ministers. This hymn is from her *Songs of Faith and Hope and Love* (Charles H. Kelly, 1898).

Hymn 494. I do not ask, O Lord, that life may be.

ADELAIDE A. PROCTER (379).

'Resignation,' in her *Legends and Lyrics*, enlarged edition, 1862.

Hymn 495. Jesus, I my cross have taken.

HENRY F. LYTE (7).

'Hope,' in a volume of *Sacred Poetry*, issued in 1824, headed 'Lo! we have left all, and followed Thee,' with the signature 'G.' It appears in Lyte's *Poems*, 1833.

The third verse is omitted.

Hymn 496. Thou very present Aid.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 341. 'For Widows.' The sixth of a series of twenty-one hymns.

The original is in eight-line verses. Four lines are omitted which follow ver. 5—

In deep affliction bless'd
With Thee I mount above,
And sing, triumphantly distress'd,
Thine all-sufficient love.

It is one of the Charles Wesley hymns now added to the book.

Hymn 497. O Love divine, that stooped to share.

OLIVER WENDELL HOLMES (23).

'Trust,' dated 1849. In his *Professor at the Breakfast Table* in the *Atlantic Monthly*, 1860.

Hymn 498. Drooping soul, shake off thy fears.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 293. 'Waiting for the promise.'

The two last stanzas are omitted.

Hymn 499. Pray, without ceasing pray.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 43. 'The Whole Armour of God.' Eph. vi. 13. Sixteen verses.

Hymn 433 gives the first four verses of this poem. This hymn is made up of verses 12, 13, 15, 16.

Hymn 500. The praying Spirit breathe.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 51. 'Hymns for Believers. In an hurry of business.'

The first verse is omitted—

Help, Lord! the busy foe
Is as a flood come in!
Lift up a standard, and o'erthrow
This soul-distracting sin:
This sudden tide of care
Stem by that bloody tree,
Nor let the rising torrent bear
My soul away from Thee.

Hymn 501. O wondrous power of faithful prayer!

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 260.

Three verses are omitted. In ver. 2 the original is, 'It cannot seal the *rebel's* doom.'

Hymn 502. My God, if I may call Thee mine.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 133.

It is headed, 'Justified but not sanctified' in the first and third editions, not included in second edition. In the fourth and fifth editions is headed 'Another,' following a hymn, 'In desertion or temptation.' The original has nine verses of eight lines.

Hymn 503. Jesus, my strength, my hope.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 208. 'A Poor Sinner.'

The last verse is omitted—

I want with all my heart
Thy pleasure to fulfil,
To know myself, and what Thou art,
And what Thy perfect will.
I want I know not what,
I want my wants to see,
I want,—alas! what want I not,
When Thou art not in me?

On October 9, 1852, Thomas Robinson Allan, who afterwards founded the Allan Library, found his way to the Wesleyan Chapel in Windsor Street, Brighton, where the Rev. Peter Cooper preached from the prayer of Jabez (1 Chron. iv. 10), and read the first verse of this hymn. 'Was I led to this place to-night to receive an answer to a petition which had long been matter of prayer, and which I particularly and earnestly pleaded this morning? I believe it was so; though it was accompanied by a "kind, upbraiding look" from my adorable Master, when the preacher said, "Perhaps you engaged in the business without consulting God at all." Though the matter was not in my thoughts on entering the place, yet it came strongly into my mind at the conclusion of the service, that the Lord had graciously condescended to give me a token that He had heard my prayer. And whether the answer takes effect in this way or that, I leave to His wisdom and His love.'

Hymn 504. What various hindrances we meet.

William Cowper (60).

'Exhortation to Prayer,' *Olney Hymns*, 1779, in six stanzas. The last three verses are omitted, and a fourth verse added.

Hymn 505. Lord, teach us how to pray aright.

James Montgomery (94).

Prov. xvi. 1. Written in 1818; first printed on a broadsheet for use in the Nonconformist schools in Sheffield, with the hymns, 'Prayer is the soul's sincere desire,' 'What shall we ask of God in prayer?' 'Thou, God, art a consuming fire.'

In Cotterill's *Selection*, 8th edition, 1819, it appears in four verses of eight lines, headed 'The preparations of the heart in man.'

Hymn 506. Come, my soul, thy suit prepare.

John Newton (109).

Olney Hymns, 1779. 'Ask what shall I give thee.' 1 Kings iii. 5. Ver. 7 reads—

Show me what I have to do,
Every hour my strength renew;
Let me live a life of faith,
Let me die Thy people's death.

Mr. Spurgeon used for some years to have the first or second verses, or both of them, chanted every Sunday in his public service just before the prayer.

Hymn 507. Prayer is the soul's sincere desire.

JAMES MONTGOMERY (94).

Written in 1818, at the request of Rev. E. Bickersteth, for his *Treatise on Prayer*, and printed on a broadsheet the same year for use in the Nonconformist Sunday schools of Sheffield. In the broadsheet ver. 6 begins, 'In prayer on earth the saints are one.' When included in *The Christian Psalmist*, it was headed 'What is prayer?'

Montgomery says that he received more testimonies to the benefit derived from this hymn than about any other that he wrote. It represented his own daily spirit. On the last night of his life he conducted family prayer with special fervour. He retired at once, and in the morning was found unconscious on the floor of his bedroom. He lingered till the afternoon, but never spoke again. Prayer was his last voice.

Hymn 508. O Lord, how happy should we be.

JOSEPH ANSTICE.

Mr. Anstice was the son of William Anstice, of Madeley, Shropshire; educated at Westminster and Christ Church, and gained two English prizes and a double-first at Oxford. He became Professor of Classics at King's College, London. He died of consumption at Torquay, February 26, 1836, at the age of twenty-eight. Fifty-two of his hymns were printed a few months after his death by his widow, as 'a memorial of the manner in which some of his leisure hours were employed, and of the subjects which chiefly occupied his thoughts during the last few months of his life.' The hymns were 'dictated to his wife during the last few weeks of his life, and were composed just at the period of the day (the afternoon) when he felt the oppression of his illness—all his brighter morning hours being given to his pupils up to the very day of his death.'

Mr. Morley says in his *Life of Gladstone* (i. 55–8), that the friend who influenced Gladstone most at Oxford 'in the deepest things was Anstice, whom he describes to his father, June 4, 1830, as "a very clever man, and more than a clever man, a man of excellent principle and of perfect self-command, and of great industry. If any circumstances could confer upon me the inestimable blessing of fixed habits and unremitting industry, these (the example of such a man) will be they."' In August, 1830, his diary shows how Mr. Gladstone talked with Anstice on a walk from Cuddesdon to Oxford on subjects of the highest importance. 'Thoughts then first sprang up in my soul (obvious as they may appear to many) which may powerfully influence my destiny. Oh for light from on high! I have no power, none, to discern the right path for myself.' They afterwards had long talks together 'about that awful subject which has lately almost engrossed my mind.' Another day he refers gratefully to a 'conversation of an hour and a half with Anstice on practical religion, particularly as regards our own situation. I bless and praise God for His presence here.' A little later, 'Long talk with Anstice; would I were worthy to be his companion.' And again, 'Conversation with Anstice; he talked much with Saunders on the motive of actions, contending for the love of God, not selfishness even in its most refined form.'

On March 2, 1836, Gladstone writes, 'Heard to my deep sorrow of Anstice's death on Monday. His friends, his young widow, the world, can spare him ill. So at least it seems to the flesh.' Gladstone composed some verses on his death. Many years after he wrote, 'Anstice a great loss, died very early in his beautiful married life.'

Hymn 509. Hear Thou my prayer, O Lord.

BENJAMIN HALL KENNEDY, D.D. (428).

Version of Psalm cxliii., from *The Psalter*, 1860.

Hymn 510. As pants the hart for cooling streams.

TATE and BRADY (17).

Psalm xlii., New Version.

Hymn 511. Great God, indulge my humble claim.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Psalm lxiii., 'Longing after God; or, The love of God better than life.'

In Wesley's *Psalms and Hymns*, 1738 and 1741. Ver. 3 begins, 'With heart, and eyes, and lifted hands.' Ver. 4 is altered from—

My life itself without Thy love,
No taste of pleasure could afford;
'Twould but a tiresome burden prove,
If I were banished from the Lord.

Watts's last line, 'And spend the remnant of my days,' is transformed into 'And fill the circle of my days.'

Hymn 512. O God, my hope, my heavenly rest.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 92. 'For a Preacher of the Gospel.' Nine hymns: 'Moses' Wish. Exod xxxiii. 12–xxxiv. 9.'

Hymn 513. The voice that speaks Jehovah near.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 180. 1 Kings xix. 13.

The original is: ver. 1, '*That* voice;' line 3, '*the* Lord.'

Hymn 514. Out of the depths I cry to Thee.

MARTIN LUTHER (173); translated by MISS WINKWORTH (19).

In her *Chorale Book for England*, 1863.

'Aus tiefer Noth schrei ich zu dir' is a version of Psalm cxxx., which Luther called a Pauline Psalm, and greatly loved. He took special pains with his version. It was sung on May 9, 1525, at the funeral of Friedrich the Wise, in the Court Church at Wittenberg. The people of Halle sang it with tears in their eyes as the great Reformer's coffin passed through their city on the way to the grave at Wittenberg. It is woven into the religious life of Germany.

In 1530, during the Diet of Augsburg, Luther's heart was often sore troubled, but he would say, 'Come, let us defy the devil and praise God by singing a hymn.' Then he would begin, 'Out of the depths I cry to Thee.' It was sung at his funeral.

Hymn 515. O disclose Thy lovely face!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 254. Ps. cxliii. 6; 'Lord, how long, how long shall I?' Two verses are omitted.

In ver. 1 the original reads, 'Come, my *Jesus*, come away.'

Hymn 516. Jesus, the all-restoring Word.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 225. 'A Morning Hymn.' Ver. 6 is omitted—

Grant this, O Lord; for Thou hast died
That I might be forgiven;
Thou hast the *righteousness* supplied
For which I merit heaven.

The last line in the original reads, '*Through* all eternity.'

Hymn 517. Jesu, Shepherd of the sheep.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 449. 'After a Recovery.' Verses 2 and 4 are omitted.

Hymn 518. Infinite Power, eternal Lord.

ISAAC WATTS, D.D. (3).

Horae Lyricae, 1706, headed 'The Comparison and Complaint.' Given in Wesley's *Psalms and Hymns*, 1738, No. 40. Four verses are here omitted.

Hymn 519. O Jesus, my hope.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 365. 'Penitential Hymn.' Ver. 2 is omitted—

Thy blood, which alone
For sin could atone,
For the infinite evil I madly have done,
That only can seal
My pardon, and fill
My heart with a power of obeying Thy will.

Charles Wesley wrote—

Ver. 1. The blood I have shed.
Ver. 2. The stony remove.
Ver. 3. The wonderful flood
Washes off my foul load,
And purges my conscience, and brings me to God.

Dr. George Smith (*History of Wesleyan Methodism*, ii. 612) tells of a girl, called Mary, employed in breaking copper ore at one of the Cornish mines. She was converted at a revival service. Next morning the change in her bearing made her friends say, 'Mary is converted.' 'No,' said one of her friends who knew her love of finery; 'she is not converted: look at those fine large earrings in her ears still! If she had been converted she would not continue to wear them.' Without saying a word, the girl laid down her hammer, took out the earrings, and broke them in pieces, singing—

Neither passion nor pride
Thy cross can abide,
But melt in the fountain that streams from Thy side.

When they were broken and swept away, she looked up, saying, 'Praise the Lord, they are gone.'

The effect on those who watched the scene was irresistible. All knew that Mary was converted, and her future life showed that the change was deep and abiding.

Hymn 520. None other Lamb, none other Name.

CHRISTINA GEORGINA ROSSETTI.

'None other Lamb' was written 'before 1893,' and its own beauty, with the Rev. F. L. Wiseman's tune, has made it one of the favourites of the book.

Miss Rossetti was born in 1830 at Charlotte Street, Portland Place, London. The fame of her brother, Dante Gabriel Rossetti, as painter and poet, is part of the history of English art and literature. Her father was an Italian refugee, who became Professor of Italian at King's College, London, and married the daughter of another Italian resident in London. Mrs. Rossetti and her two daughters kept a small day-school for some time in North London, but it did not answer. In 1854 they went to live with W. M. Rossetti in Albany Street.

Christina broke off her engagement with Mr. Collinson because he had become a Roman Catholic, but he had 'struck a staggering blow' at 'her peace of mind on the very threshold of womanly life, and a blow from which she did not fully recover for years.' At a later stage she declined another offer on religious grounds, though she loved the gentleman deeply and permanently. Religion and affection were the motive powers of her life. One of her friends says, 'She never obtruded her piety, yet I felt instinctively that I was in the presence of a holy woman.'

Goblin Market, published in 1862, won her general recognition as a poet, and her fame grew steadily as years advanced. In 1876 she and her mother went to live at 30, Torrington Square, where she died on December 29, 1894. She was buried in the old part of Highgate Cemetery.

Hymn 521. Jesu, whose glory's streaming rays.

DESSLER (491); translated by JOHN WESLEY (36).

Ascension hymn, 'Mein Jesu dem die Seraphinen,' founded on Jer. x. 7, with a meditation (see 491) on 'Christ's kingly and unapproachable glory.' Wesley's 'spirited translation' appears in *Hymns and Sacred Poems*, 1739, headed 'The Change. From the German.' *Works*, i. 89. This hymn is the first half of Wesley's version; 524 gives the second half. Ver. 4 has been omitted—

Thy golden sceptre from above
  Reach forth: see, my whole heart I bow;
Say to my soul, 'Thou art My love,
  My chosen 'midst ten thousand, thou.'

In ver. 5 the original reads, 'Whose blood so *largely* flowed.'

Hymn 522. O Sun of Righteousness, arise.

CHARLES WESLEY (?).

'A Prayer for the Light of Life.' In *A Collection of Psalms and Hymns* (*Works*, ii. 12), published by John Wesley in 1741.

Mr. C. D. Hardcastle (*Proceedings* of Wesley Historical Society, ii. 8, p. 199), says this hymn has been attributed to John Wesley 'on account of the defective rhyme between the first and third and second and fourth lines, all Charles's known hymns being perfect in that respect. One of John's translations has this defect,' No. 480, 'Commit thou all thy griefs.'

Hymn 523. Why not now, my God, my God!

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 318. Ps. ci. 2.

The first line of ver. 2 reads, 'At the close of life's short day.'

No better cry could be put into the lips of a 'believer praying' or of a seeker after God.

Hymn 524. Into Thy gracious hands I fall.

DESSLER (491); translated by JOHN WESLEY (36).

The second part of the same translation as No. 521. *Works*, i. 90.

Hymn 525. Come, Thou all-inspiring Spirit.

CHARLES WESLEY (1).

Hymns for the use of Families, 1767; *Works*, vii. 47.

Hymn 526. Come, Saviour, Jesus, from above!

ANTOINETTE BOURIGNON (1616–80); translated by JOHN WESLEY (36).

Hymns and Sacred Poems, 1739; *Works*, i. 110.

The writer was born at Lisle, and died at Franeker, in Friesland. She became in early life a religious mystic, and worked in France, Holland, England, and Scotland. She left a large number of followers in Scotland and France. She published several religious works, which were reprinted at Amsterdam, 1686, in nineteen volumes. She had to bear much persecution for her peculiar views. 'Venez, Jésus, mon salutaire' ('Renouncing all for Christ'), was written about 1640. She was betrothed to a noble, to whom she was truly attached; but when awakened to a sense of sin by the influence of a Huguenot preacher, she felt that her spiritual life would be imperilled by union with a man of the world. Her family insisted on her marriage, and her own heart tempted her to yield. The night before the ceremony was to have taken place, she gathered her jewels together, cut off her beautiful hair and laid it by them; then she wrote these verses, which she put with her jewels, and took her flight to Germany, where she entered on a life of devotion and service for Christ.

The translation appears in Dr. Byrom's *Poems*, which were published ten years after his death. Two of Byrom's letters refer to it. He writes to Charles Wesley from Manchester, March 3, 1738, after John Wesley's return from Georgia, 'As your brother has brought so many hymns translated from the French, you will have a sufficient number and no occasion to increase them by the small addition of Madam Bourignon's two little pieces, which I desire you to favour my present weakness, if I judge wrong, and not to publish them.' After *Hymns and Sacred Poems* was printed, Byrom wrote to his son, April 26, 1739, 'They have together printed a book of hymns, amongst which they have inserted two of Madam Bourignon's, one of which they call a "Farewell to the World," and the other "Renouncing all for Christ," I think, translated from the French. They have introduced them by a preface against what they call mystic writers (not naming any particular author), for whom they say that they had once a great veneration, but think themselves obliged very solemnly to acknowledge their error, and to guard others against the like, which they do by certain reasons that I do not see the reason of.' Byrom differed from the brothers as to Mr. Law and the mystics. His words make it probable that the translation was Wesley's, and that Byrom was unwilling to have such 'deep matters' published. His letter to his son does not read like that of a man who is referring to his own translations. In 1737, Charles Wesley read him a letter of John Wesley's about the mystics, and an answer to it from Samuel. Byrom thought that 'neither of the brothers had any apprehension of mystics, if I had myself, which query; but if I have I find it necessary to be very cautious how one talks of deep matters to everybody.'

Hymn 527. The thing my God doth hate.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 44, 41. The first two verses are No. 1,362 (Jer. xliv. 4); verses 3 to 6 are 1,354 (Jer. xxxi. 33).

'It sets forth with great simplicity the Wesleyan doctrine of Christian perfection.'

'Soul of my soul' (ver. 6) seems to come from Sir Richard Blackmore's 'Ode to the Divine Being'—

Blest object of my love intense,
I Thee my Joy, my Treasure call,
My Portion, my Reward immense,
Soul of my soul, my Life, my All.

Mr. C. L. Ford says he has been able to trace the expression virtually to Hooker.

Hymn 528. My soul, through my Redeemer's care.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 325. Ps. cxvi. 8.

The father of the Rev. Alfred Barrett quoted the first verse of this hymn to his wife when she was dying, and said how happy it was to be able to appropriate those words to oneself. 'Indeed it is,' was the reply, 'and through the mercy of the Redeemer, I have no fear of death.' The Rev. William Bird said that just before his wife died she pressed his hand. 'I do love you, but I love God Almighty better; my obligations to Him are infinitely greater. Yes—

My soul, through my Redeemer's care,
Saved from the second death I feel,
My eyes from tears of dark despair,
My feet from falling into hell.'

Dr. Osborn taught George Bowden to repeat this hymn when he was a boy of six, and the remembrance of it, some years later, was made the means of his conversion. He entered the ministry in 1851; was Governor of Kingswood School, 1885–92; and rendered conspicuous service as a Wesleyan minister for more than half a century.

Hymn 529. O for a heart to praise my God.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 77. 'Make me a clean heart, O God.' Ps. li. 10 (Prayer-book Version).

In ver. 2, 'great' was substituted for 'dear,' and 'gracious' for 'dearest' in ver. 5, in the Large Hymn-book of 1780. Three verses are omitted.

John Wesley says (*Works*, xii. 357), 'I find scarcely any temptation from anything in the world: My danger is from persons.

O for a heart to praise my God,
A heart from sin set free!'

John Fletcher said, 'Here is undoubtedly an evangelical prayer for the love which restores the soul to a state of sinless rest and scriptural perfection.' An old Congregational minister and his wife talked much of 'Christian perfection,' but finally made up their minds that if it consisted in the ability to sing this hymn with the whole heart, they and the Methodists were not far asunder.

Mary Langford, who became the mother of John, Edward, George, and William Corderoy, was the daughter of the first lady class-leader at Lambeth, and as a girl collected money for the building of City Road Chapel. She died almost in the act of quoting the first line of this hymn.

Hymn 530. O Jesus, let Thy dying cry.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 430, 57. Verses 1 and 2: Matt. xxvii. 46; verses 3 and 4: Ezek. xxxvi. 26.

In ver. 3 Charles Wesley wrote, 'Which bleeds for having grieved its Lord.' Cardinal Newman once said, 'True penitence never forgives itself.'

Hymn 531. Thou hidden love of God, whose height.

TERSTEEGEN (22); translated by JOHN WESLEY (36).

'Verborgne Gottesliebe du' appeared in *Geistliches Blumengärtlein*, 1729, headed 'The longing of the soul quietly to maintain the secret drawings of the love of God.' Two verses omitted.

Wesley's translation, as he tells us in his *Plain Account of Christian Perfection*, was made at Savannah in 1736. It was printed in *Psalms and Hymns*, 1738; *Works*, i. 71. Ver. 4 there reads—

Ah tear it thence, that Thou alone
May'st reign unrivall'd Monarch there:
From earthly loves I must be free
Ere I can find repose in Thee.

Dr. Osborn says, 'After the ever-memorable 24th of May, 1738, Wesley knew "the way of God more perfectly," and wrote as in the text.' In the Large Hymn-book, 1780, Wesley changed 'Be fixed' in ver. 2 to 'Seem fixed,' and made the last line, 'To taste Thy love is all my choice,' a prayer by changing it into '*be* all my choice.'

O. W. Holmes said to Emerson that most hymns were only cabinet work, not poetry. There was one supreme hymn, 'Thou hidden love of God.' 'I know, I know,' said Emerson, 'that is the supreme hymn.'

The opening paragraph of Augustine's *Confessions* has supplied the note for this hymn: 'Thou movest us to delight in praising Thee; for Thou hast formed us for Thyself, and our hearts are restless till they find rest in Thee.'

Earl Selborne says, 'Of all the more copious German hymn-writers after Luther, Tersteegen was perhaps the most remarkable man. Pietist, mystic, and missionary, he was also a great religious poet.' Miss Cox speaks of him as 'a gentle, heaven-inspired soul, whose hymns are the reflection of a heavenly, happy life, his mind being full of a child-like simplicity.'

Hymn 532. For ever here my rest shall be.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 283. 'Christ our Righteousness.' 1 Cor. i. 30.

The first two verses are—

Jesu, Thou art my Righteousness,
  For all my sins were Thine:
Thy death hath bought of God my peace,
  Thy life hath made Him mine.

Spotless and just in Thee I am;
  I feel my sins forgiven;
I taste salvation in Thy name,
  And antedate my heaven.

The third verse is 'For ever here my rest shall be.'

From his death-bed at Cannes, in March, 1901, William Arthur sent a parting word to his old friend Dr. Rigg. 'Give him this message from me: The Lord crowneth the year with His goodness. He maketh the outgoings of the morning and evening to rejoice. What is called the "dark valley" has not come to me in one stretch, but in a series of disconnected tunnels. In each of these the outer day is indeed shut off, but a lamp within, kindling up, makes the darkness light. Whether the tunnel I am now in is the ultimate or penultimate I know not, for the heralds of the way will not tell, but run before, shouting, "The city hath no need of the sun, neither of the moon, to shine in it; for the glory of the Lord doth lighten it, and the Lamb is the light thereof." All I know is that the last tunnel is on the east of the land of Beulah, towards the rising of the Sun, and opens in the face of the Golden Gate where are the Shining Ones. How far it is off I cannot tell. The everlasting hills are covered with a golden haze. Glory be to God!

For ever here my rest shall be,
  Close to Thy bleeding side;
This all my hope and all my plea,
  For me the Saviour died.'

Hymn 533. Jesus, my Life! Thyself apply.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 284. 'Christ ou Sanctification.' 1 Cor. i. 30.

The last verse is—

My inward holiness Thou art,
  For faith hath made Thee mine:
With all Thy fulness fill my heart,
  Till all I am is Thine!

Hymn 534. Holy Lamb, who Thee receive.

ANNA DOBER (1713-39); translated by JOHN WESLEY (36)

'Du heiliges Kind' was written for a children's school-feast, and published in Appendix III. to the Herrnhut *Gesang-Buch*, 1735. It is the only hymn of hers which has become widely known. Wesley's translation appeared in *Hymns and Sacred Poems*, 1740; *Works*, i. 280.

This lady, whose maiden name was Schindler, went to Herrnhut in 1725, and in 1730 joined a friend in forming the 'Jungfrauenbund' of unmarried sisters there. She was conspicuous for her zeal and ability. In 1737 she married Leonard

John Dober, who had been recalled from mission work in the West Indies to be superintendent of the work of the Brethren. He became a Moravian bishop in 1742, and died in 1766. She worked with him for a time among the Jews of Amsterdam.

Hymn 535. Come, Holy Ghost, all-quickening fire!
Come, and my hallowed heart inspire.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 240. 'Hymn to God the Sanctifier.' Three verses are omitted.

Hymn 536. Father of Jesus Christ, my Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 309. Rom. iv. 16, &c. Twenty verses.

Hymn 537. My God! I know, I feel Thee mine.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 328. 'Against hope, believing in hope.' Twelve verses.

Hymn 538. O come and dwell in me.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. Verses 1, 2, 'Come then, and dwell in me,' 2 Cor. iii. 17 (*Works*, xiii. 45); verses 3, 4, 2 Cor. v. 17 (*Works*, xiii. 49); and verses 5, 6, Heb. xi. 5 (*Works*, xiii. 150).

The cento was made by John Wesley in his 1780 Hymn-book.

Hymn 539. O God, most merciful and true.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 52. Ezek. xvi. 62–3.

Four lines are omitted which follow ver. 4—

Then every murmuring thought and vain
  Expires, in sweet confusion lost,
I cannot of my cross complain,
  I cannot of my goodness boast.

Hymn 540. Deepen the wound Thy hands have made.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. Verses 1, 2, 'I wound and I heal,' Deut. xxxii. 39 (*Works*, ix. 111); and verses 3, 4, Ps. cxix. 96 (*Works*, ix. 330).

In ver. 2 Charles Wesley wrote, 'Till bold to *cry*.'

Hymn 541. What now is my object and aim?

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 293, 298.

Verses 1 and 2 on Ps. xxxix. 8; 3 and 4 on Ps. xlii. 2.

Hymn 542. Give me the enlarged desire.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 312.

The opening line reads, 'Give me *that* enlarged desire.' 'Open thy mouth wide, and I will fill it.' Ps. lxxxi. 10.

Joseph Benson says that John Fletcher used to gather the students at Trevecca in his room to pray for the fulness of the Holy Spirit. 'This was not done once or twice, but many times. And I have sometimes seen him on these occasions, once in particular, so filled with the love of God, that he could contain no more; but cried out, "O my God, withhold Thy hand, or the vessel will burst." But he afterwards told me he was afraid he had grieved the Spirit of God; and that he ought rather to have prayed that the Lord would have enlarged the vessel, or have suffered it to break, that the soul might have no further bar or interruption to its enjoyment of the Supreme Good.' Wesley adds, 'This is certainly a just remark. The proper prayer on such an occasion would have been—

Give me the enlarged desire,
  And open, Lord, my soul.'

Hymn 543. Saviour from sin, I wait to prove.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 132. 'Groaning for Redemption,' fourth part, with one verse omitted.

In ver. 3 Charles Wesley wrote, 'And serve Thee all my *sinless* days.'

Hymn 544. I know that my Redeemer lives, And ever prays for me.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 242. 'Rejoicing in Hope.' Rom. xii. 12. Twenty-three verses.

Hymn 545. O that my load of sin were gone!

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 144. Matt. xi. 28. Fourteen verses.

Hymn 546. O Jesus, at Thy feet we wait.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 330. 'For those that wait for Full Redemption.' Three verses omitted.

Hymn 547. Since the Son hath made me free.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1739; *Works*, i. 192. John xvi. 24. Twelve verses, beginning—

Rise, my soul, with ardour rise,
Breathe thy wishes to the skies;
Freely pour out all thy mind;
Seek, and thou art sure to find.
Ready art thou to receive?
Readier is thy God to give.

Ver. 2 is a new convert's prayer. Charles Wesley was converted in 1738.

Hymn 548. God of all power, and truth, and grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 319. 'Pleading the Promise of Sanctification.' Ezek. xxxvi. 23–8. Twenty-eight verses. Verses 1, 3, 7, 8, 14 are here given.

Wesley printed the hymn at the end of his sermon on 'Christian Perfection,' and Fletcher gave it at the close of his *Last Check to Antinomianism*.

Hymn 549. Holy and true, and righteous Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 322. From the same hymn as 548, verses 23, 26, 27, 28.

Hymn 550. Light of life, seraphic Fire.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 309. 'Hymns for those that wait for Full Redemption,' No. 18. The last verse is omitted.

Ver. 2, line 4, reads, 'Rooting out the seeds of sin'; *cf.* 'Endeavouring to root out all the cursed seeds of evil that I found in him.'—More's *Utopia*, Book I.

Hymn 551. All things are possible to him.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 300. 'Hymns for those that wait for Full Redemption,' No. 10. Eight verses.

In ver. 3, ''Tis certain, though impossible,' seems to be from Samuel Wesley, junior's, poem 'The Cobbler'—

> Thus everything his friends could say
> The more confirmed him in his way:
> Farther convinced by what they tell,
> 'Twas certain, though impossible.

Both have a link to Tertullian's 'Certum est, quia impossibile.'

In ver. 4 Charles Wesley wrote, 'When I in Christ am *born* again.'

Hymn 552. Lord, I believe a rest remains.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 370. Heb. iv. 9. Seventeen verses.

Some of the verses in the original hymn (not those included here) are foo sweeping, and Wesley marked one or two of them for omission.

Wesley refers to this hymn in his *Plain Account of Christian Perfection*. 'Can anything be more clear than (1) That here also is as full and high a salvation as we have ever spoken of? (2) That it is spoken of as receivable by mere faith, and as hindered only by unbelief? (3) That this faith, and consequently the salvation which it brings, is spoken of as given in an instant? (4) That it is supposed that instant may be now? that we need not stay another moment? that "now," the very "now is the accepted time? now is the day of" this full salvation."'

Hymn 553. O glorious hope of perfect love!

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 302. 'Desiring to Love.' Two parts, nineteen verses.

Hymn 353 is from Part I. This hymn is the last five verses of Part II., which Wesley selected for his 1780 Hymn-book.

In ver. 5 Charles Wesley kept up the idea of the division of Canaan among the tribes—

And O, with all the sanctified
Give me a lot of love.

Hymn 554. O joyful sound of gospel grace!

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 364. 'The Spirit and the Bride say, Come!' Rev. xxii. 17.

It begins—

Lord, I believe Thy work of grace
Is perfect in the soul;
His heart is pure who seeks Thy face,
His spirit is made whole.

From every sickness, by Thy word,
From every sore disease,
Saved, and to perfect health restored,
To perfect holiness.

The hymn is made up of verses 10, 12, 14, 15, 18, 19, 21.

Hymn 555. What is our calling's glorious hope.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 304. Tit. ii. 14.

Jesu, Redeemer of mankind,
How little art Thou known
By sinners of a carnal mind,
Who claim Thee for their own.

Verses 9 to 14 are given here. Charles Wesley wrote—

Ver. 2. Give me a faith that roots out sin.
Ver. 5. To cleanse and fill thy heart.

Hymn 556. He wills that I should holy be.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. The first verse is Hymn 3,205, 1 Thess. iv. 3 (*Works*, xiii. 90); verses 2 and 3 are No. 975, Ps. cxliii. 10 (*Works*, ix. 340); and verses 4 and 5 are No. 383, Matt. xiv. 36 (*Works*, x. 287).

Hymn 557. Father, I dare believe.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. Verses 1 and 2 on Ps. cxxx. 8 (*Works*, ix. 334); verses 3 and 4 on Jer. iv. 1, and verses 5 and 6 on Jer. iv. 14 (*Works*, x. 11).

Hymn 558. Jesus hath died that I might live.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 149. Acts xvi. 31. 'What shall I do, my God, my God?' The last five verses (9–13) form the hymn.

Ver. 4, 'Give me Thyself—from every boast,' may have been suggested by the tradition that when Thomas Aquinas was dying the Saviour appeared to him in a vision, and asked, 'Thou hast written well of Me; what shall thy reward be?' The 'angelic doctor' answered, 'Nothing but Thyself.'

Hymn 559. O that I could my Lord receive.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 192. Eight lines are omitted.

Hymn 560. Come, O my God, the promise seal.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xi. 45. Mark xi. 42.

Ver. 3 reads—

The guilt and strength of self and pride
Be pardon'd and subdued,
Be cast into the crimson tide
Of my Redeemer's blood.

Hymn 561. Lord, in the strength of grace.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 203. 1 Chron. xxix. 5.

In extreme old age, Robert Spence, the York bookseller, wrote to his daughter, 'I experience much peace and joy in believing, and through all my trials and bodily weakness I have been able to keep repeating that invaluable song which I have been singing for many years, "Lord, in the strength of grace."'

Hymn 562. Father, Son, and Holy Ghost.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 333. No. 155.

Ver. 4 seems to tremble round the words of the Sacramental Service: 'And here we offer and present unto Thee, O Lord, ourselves, our souls and bodies.'

'Lo, I come! if this soul and body may be useful to anything, to do Thy will, O my God.'—*Dr. Brevint.*

Hymn 563. Give me the faith which can remove.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 105. 'For a Preacher of the Gospel.'

Three verses are omitted. The hymn begins—

O that I was as heretofore
When first sent forth in Jesu's name
I rush'd through every open door,
And cried to all, 'Behold the Lamb!'
Seized the poor trembling slaves of sin,
And forced the outcasts to come in.

The God who kills, and makes alive,
To me the quickening power impart,
Thy grace restore, Thy work revive,
Retouch my lips, renew my heart,
Forth with a fresh commission send,
And all Thy servant's steps attend.

The verses have, no doubt, a touch of autobiography.
In ver. 1 Charles Wesley wrote—

The love which once my heart o'erpower'd,
And all my simple soul devour'd.

Ver. 2, *cf.*—

The Lord of Life for guilty rebels bleeds,
Quenches eternal fire with blood divine!
(Pollok's *Course of Time*, Book II.)

The hymn has stamped itself on every Methodist heart for a hundred and fifty years.

Hymn 564. O God, what offering shall I give.

JOACHIM LANGE, D.D. (1670–1744); translated by JOHN WESLEY (36).

'O Jesu, süsses Licht' was published in 1697. Wesley's translation appeared in *Hymns and Sacred Poems*, 1739; *Works*, i. 160, where it is headed, 'A Morning Dedication of ourselves to Christ. From the German.'

The first verse is—

Jesu, Thy light again I view,
  Again Thy mercy's beams I see,
And all within me wakes, anew
  To pant for Thine immensity:
Again my thoughts to Thee aspire
In fervent flames of strong desire.

Ver. 5, 'O never in these veils of shame,' is omitted from the present Hymn-book.

Lange was born at Gardelegen, in the Altmark; became a teacher and pastor in Berlin, and Professor of Theology at Halle, 1709. He wrote more than a hundred theological works, of which the most famous is his *Commentary on the Bible*, 7 folio volumes, Halle, 1730–8. He defended Pietism against its Lutheran opponents.

Hymn 565. Jesus, all-atoning Lamb.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 21. The first line, 'Gentle Jesu, lovely Lamb,' is altered, and the last two verses omitted.

Hymn 566. Take my life, and let it be.

F. R. HAVERGAL (330).

Written at Areley House, February 4, 1874, and published in her *Loyal Responses*, 1878, in eleven verses of two lines.

Miss Havergal says, 'Perhaps you will be interested to know the origin of the consecration hymn, "Take my life." I went for a little visit of five days [to Areley House]. There were ten persons in the house, some unconverted and long prayed for, some converted, but not rejoicing Christians. He gave me the prayer, "Lord, give me all in this house!" And He just *did!* Before I left the house every one had got a blessing. The last night of my visit, after I had retired, the governess asked me to go to the two daughters. They were crying, &c.; then and there both of them trusted and rejoiced; it was nearly midnight. I was too happy to sleep, and passed most of the night in praise and renewal of my own consecration; and these little couplets formed themselves, and chimed in my heart one after another, till they finished with *Ever*, ONLY, ALL for Thee!' Miss Havergal always sang the hymn to her father's tune, 'Patmos.' It was put as the 'Consecration Hymn' at the beginning of *Loyal Responses*, 1878.

About six months before she died she wrote, 'I had a great time early this morning, renewing the never-regretted consecration. I seemed led to run over the "Take my life," and could bless Him verse by verse for having led me on to much more definite consecration than even when I wrote it—voice, gold, intellect, &c. But the eleventh couplet—

> Take my love; my Lord, I pour
> At Thy feet its treasure-store—

that has been unconsciously *not filled up*. Somehow, I feel mystified and out of my depth here; it was a simple and definite thing to be *done*, to settle the voice, or silver and gold; but "love"? I have to love others, and I do, and I've not a small treasure of it; and even loving in Him does not quite meet the inner difficulty. I shall just go forward and expect Him to fill it up, and let my life from this day answer really to that couplet. The worst part of me is that I don't in practice prove my love to Him, by delight in much and long communion with Him; hands and head seem so full of "other things" (which yet are His given work), that "heart" seems not "free to serve" in fresh and vivid love.'

Hymn 567. Fill Thou my life, O Lord my God.

DR. H. BONAR (70).

From *Hymns of Faith and Hope*, 3rd Series, 1867, headed 'Life's Praise.'

Hymn 568. O the bitter shame and sorrow.

THEODORE MONOD.

Theodore Monod, son of the Rev. F. Monod and brother of Rev. Adolph Monod, was born in Paris, November 6, 1836; educated for the ministry at Western Theological Seminary, Allegheny, and became a minister of the French Reformed Church in 1860.

This hymn was written in English during a series of

Consecration meetings at Broadlands, Hants, in July, 1874. At the close of the meetings the author gave it to Lord Mount-Temple, who had it printed at the back of the programme for the Oxford Consecration meetings in October, 1874.

In one of his later letters to Bishop Bickersteth, Sir H. W. Baker expressed his great regret that it was not included in the revised edition of *Hymns Ancient and Modern.*

In the last stanza the original read, 'Grant me now my soul's desire.' The change here made had the writer's sanction.

Hymn 569. In full and glad surrender.

F. R. HAVERGAL (330).

Ver. 1 is ver. 19 of 'From glory unto glory be this our joyous song,' written at Mr. Shaw's, Winterdyne, December 24, 1873, 'For New Year's Day, 1874' (*Under the Surface*, 1874).

She wrote to J. K., '1873 has been a year of unprecedented blessing to me. I think you will see this in "From glory unto glory," so now will you join me in praise.'

'Mr. Shaw well remembers Frances bringing and reading it to him, saying "There! I could not have written this before." And as she stood there in the twilight, the sunny radiance of her countenance was sealing her words: "The fullness of His blessing encompasseth our way."'

Ver. 2, ll. 1-4, are from *My King*, at the end of the Meditation for the Second Day on 'The Promise of the King. "I will be thy King,"' written in 1876.

Hymn 570. Jesu, shall I never be.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 276. Phil. ii. 5. Twenty verses.

James Smetham, writing of the anxious thoughts that came to him one summer night in 1877, adds, 'But two verses seemed given me for my comfort—

I shall triumph evermore,
Gratefully my God adore—
God so good, so true, so kind;
Jesu's is a thankful mind.

I shall suffer and fulfil
All my Father's gracious will,
Be in all alike resigned;
Jesu's is a patient mind.' (*Letters*, p. 333.)

Hymn 571. O Jesu, Source of calm repose.

JOHANN ANASTASIUS FREYLINGHAUSEN (1670–1739); translated by JOHN WESLEY (36).

John Wesley's translation is given in the Charlestown *Psalms and Hymns*, 1737, among those marked 'for Sunday.' Three verses are omitted in *The Methodist Hymn-Book.* In *Hymns and Sacred Poems*, 1739 (*Works*, i. 161), it is headed 'Christ Protecting and Sanctifying.'

Freylinghausen was born at Gandersheim, Brunswick. In 1695 he became Francke's assistant at Halle, married his only daughter in 1715, and in 1723 became sub-director of the Orphanage. On Francke's death in 1727, he succeeded him as pastor at St. Ulrich's, Halle, and director of the Orphanage, &c. Under his care the Francke institutions reached their highest prosperity. His hymns appeared in the Halle hymn-book, and are 'distinguished by a sound and robust piety, warmth of feeling, depth of Christian experience, scripturalness, clearness, and variety of style.' 'Wer ist wohl wie du,' on 'The Names and Offices of Christ,' is 'one of his noblest and most beautiful hymns, a mirror of his inner life, and one of the finest of the German "Jesus hymns."' He wrote forty-four hymns.

Hymn 572. Lord, that I may learn of Thee.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 392. 'Whom shall He teach knowledge?' Isa. xxviii. 9.

Hymn 573. Quickened with our immortal Head.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 104. 2 Tim. i. 7.

Hymn 574. When, my Saviour, shall I be.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 214. 'Submission.' Five verses of eight lines. Verses 1 and 5 are used for this hymn.

Ver. 3—

So I may Thy Spirit know,
Let Him as He listeth blow—

cf. Still as the sea, ere winds were taught to blow,
Or moving Spirit bade the waters flow.
(*Eloisa to Abelard*, l. 253-4.)

Some one who knew Wesley's friend, Miss Ritchie, well said that she seemed to embody the last verse of this hymn—

Fully in my life express
All the heights of holiness,
Sweetly let my spirit prove
All the depths of humble love.

Hymn 575. Blest are the humble souls that see.

Isaac Watts, D.D. (3).

Hymns and Spiritual Songs, 1709. 'The Beatitudes.' Matt. v. 3-12. Three verses are here omitted. This hymn was omitted in 1875, and restored in 1904.

Hymn 576. Blessèd are the pure in heart.

W. M. Bunting (249).

Based on Matt. v. 8.

No meditation on the Beatitude of the pure in heart is so richly suggestive as this noble unfolding of our Lord's words.

Hymn 577. Happy the heart where graces reign.

Isaac Watts, D.D. (3).

Hymns and Spiritual Songs, 1707. 'Love to God.' Watts's last line, 'To see our smiling God,' is altered into 'gracious.'

This hymn was omitted in 1875, and restored in 1904.

Hymn 578. Lord, who hast taught to us on earth.

R. Massie (265).

Lyra Domestica, 2nd Series, 1864: 'O Lord, who taught to us on earth.' 'Christian Brotherhood,' based on 1 Cor. xiii.

One of the few original hymns and versions of the Psalms which Mr. Massie added to give greater variety to his translations from Spitta and other favourite German hymn writers, and 'to increase the fitness of the volume for the edification of the family circle.'

Ver. 5 is omitted—

Heal our divisions, banish hate
  From lips which should speak peace,
Let jealousy and strife abate,
  And only love increase.

Hymn 579. Gracious Spirit, Holy Ghost.

CHRISTOPHER WORDSWORTH, D.D. (187).

In *The Holy Year*, 1862. A metrical paraphrase of the Epistle for Quinquagesima Sunday, 1 Cor. xiii.

Hymn 580. A charge to keep I have.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 60. 'Therefore shall ye abide at the door of the tabernacle of the congregation day and night seven days, and keep the charge of the Lord, that ye die not: for so I am commanded.' Lev. viii. 35.

The genius of Methodism is almost embodied in these lines. The Rev. Thomas Richardson, Vicar of St. Benet's, Mile End Road, and founder of the Bible and Prayer Union, told Mr. Stead in 1885 that this hymn had been the creed of his Christian life and active work for the past thirty-four years.

Hymn 581. Watched by the world's malignant eye.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 224. 'Ought ye not to walk in the fear of our God?' Neh. v. 9.

It impressively suggests that new motive for consistent living may be gained from the harsh criticism of the world.

Hymn 582. Be it my only wisdom here.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 260. 'Behold, the fear of the Lord, that is wisdom.' Job xxviii. 28.

This and the two hymns that precede it are Methodist treasures, always precious and always stimulating.

Hymn 583. Summoned my labour to renew.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 172. 'To be sung at work.'

Hymn 584. Servant of all, to toil for man.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1739; *Works*, i. 172. 'To be sung at work.' A companion hymn to 583, which it precedes.

The first and last verses are—

1. Son of the Carpenter, receive
 This humble work of mine;
Worth to my meanest labour give,
 By joining it to Thine.

5. O, when wilt Thou, my Life, appear!
 How gladly would I cry,
'"Tis done, the work Thou gav'st me here,
 'Tis finish'd, Lord,'—and die!

Hymn 585. God of almighty love.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 56. 'An hourly act of oblation.'

In ver. 5 Charles Wesley wrote, 'Spirit of *grace*, inspire.'

Hymn 586. Forth in Thy name, O Lord, I go.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 50. 'Before work.' Ver. 3 is omitted—

Preserve me from my calling's snare,
 And hide my simple heart above,
Above the thorns of choking care,
 The gilded baits of worldly love.

'Verses full of pure and sober piety.'—*Rev. C. J. Abbey.*

Hymn 587. Lo! I come with joy to do.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 214. 'For a believer, in worldly business.'

Ver. 4 is omitted—

To the desert, or the cell,
Let others blindly fly,
In this evil world I dwell,
Unhurt, unspotted, I:
Here I find an house of prayer,
To which I inwardly retire,
Walking unconcern'd in care,
And unconsumed in fire.

In ver. 5 Charles Wesley wrote, 'And here Thy *goodness* see.'

Hymn 588. O Thou who camest from above.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 58. 'The fire shall ever be burning upon the altar; it shall never go out.' Lev. vi. 13.

Wesley told Samuel Bradburn, when they were together in Yorkshire in 1781, that 'his experience might almost at any time be found' in the first two verses of this hymn (Bradburn's *Sketch*, 1791).

The change in the last line from '*my* sacrifice' is not John Wesley's. He put his brother's words, 'the sacrifice,' in the 1782 edition. The change effaces the antithesis between '*Thy* endless mercies' and '*my* sacrifice.' Dr. W. B. Pope says, 'Death is the last earthly act and oblation of the sinless spirit, in which the sacrifice of all becomes perfect in one.'

Hymn 589. Jesus, I fain would find.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 230. 'Be zealous.' Rev. iii. 19.

Hymn 590. Jesus, the gift divine I know.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. Verses 1 and 2 are based on John iv. 10 (*Works*, xi. 355); verses 3 to 5 on Jas. i. 27 (*Works*, xiii. 167).

Each of the little hymns thus wedded is a gem of expository poetry.

Charles Wesley wrote—

Ver. 1. O could I find Thee in my heart.
Ver. 3. Whence all the streams of *goodness* flow.

Gerhardt's thought shaped the last lines of ver. 2—

O te felicem, qui gnosti gaudia vera,
Gaudia quae nullo sunt peritura die.

Hymn 591. Us, who climb Thy holy hill.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 55. Ezek. xxxiv. 26–7.

Hymn 592. God of all-redeeming grace.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 321.
Ver. 2 reads (l. 1), 'Just it is, and good, and right.'

Hymn 593. Let Him to whom we now belong.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 335.

'Therefore, as our bodies and souls are sacrifices attending the sacrifice of Christ, so must all our goods attend the sacrifice of our persons. In a word, whensoever we offer ourselves, we offer by the same act all we *have*, all that we *can*, and do therein engage for all that it shall be dedicated to the glory of God, and that it shall be surrendered into His hands, and employed for such uses as He shall appoint.'

Hymn 594. Behold the servant of the Lord.

Charles Wesley (1).

Hymns and Sacred Poems, 1749; *Works*, v. 10. 'Hymns for Believers. An Act of Devotion.' First published in 1745, at the end of *A Farther Appeal to Men of Reason and Religion*.

William Arthur says that on Dr. Punshon's last visit to Cannes, in March, 1881, 'Members of my family told me of the delightful spirits he seemed to be in during an excursion on the Estérel Mountains, and especially of the interest with which, on another day, he watched the process of manufacturing in porcelain at Vallauris. As the potter out of his lump evolved form after form, he watched intently till the tears ran down his cheeks, and then said in his own telling tones—tones they would never have forgotten, even if they had not been so solemnly called to mind a little while afterwards—"Mould as Thou wilt Thy passive clay."'

John Wesley writes to Miss Cooke (*Works*, xiii. 95): 'Do not reason against Him; but let the prayer of your heart be—

Mould as Thou wilt Thy passive clay!'

Hymn 595. Thou, Jesu, Thou my breast inspire.

Charles Wesley (1).

Hymns and Sacred Poems, 1749; *Works*, v. 137. 'For a person called forth to bear his testimony.' A hymn of nine verses of twelve lines. The last two make this hymn.

It was published more than once at the end of an apologetic or controversial tract.

The first lines are—

O Thou, who at Thy creature's bar
Thy glorious Godhead didst declare,
  A true and good confession make;
Come in Thy Spirit from above,
And arm me with Thy faithful love,
  For Thy own truth and mercy's sake.

In ver. 2 Charles Wesley wrote, '*Long* may I fill the allotted space.'

Thomas Jackson says of the whole poem, 'In these noble and energetic lines Mr. Charles Wesley has strikingly depicted the mighty faith, the burning love to Christ, the yearning pity for the souls of men, the heavenly-mindedness, the animating hope of future glory, which characterized his public ministry, and which not only enabled him to deliver his Lord's message before scoffing multitudes, but also carried him through his wasting labours, and the riots of Bristol, of Cornwall, of Staffordshire, of Devizes, and of Ireland, without a murmur. As a witness for Christ, he freely sacrificed his reputation as a man of letters and of genius; and of life itself, comparatively speaking, he made no account.'

Hymn 596. Jesus, the word of mercy give.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762. Verses 1 and 2, 2 Chron. vi. 41 (*Works*, ix. 209); verses 3 to 6, Judges v. 31 (*Works*, ix. 134).

Hymn 597. What shall we offer our good Lord.

AUGUST GOTTLIEB SPANGENBERG (1704–92); translated by JOHN WESLEY (36).

'Der König ruht, und schauet doch,' in the Herrnhut Hymn-book, 1737. In the Brethren's Hymn-book, 1778, it is described, 'On Zinzendorf, May 26, 1734.' It was written for the count's birthday.

Wesley's translation was given in *Hymns and Sacred Poems*, 1742; *Works*, ii. 64. It is headed 'God's Husbandry. From the German.' It begins, 'High on His everlasting throne.' Ver. 2 reads, '*Dear* object of our growing love.' *Cf.* S. Wesley, jun., *Battle of the Sexes*, 'And thou, dear object of my growing love.'

Spangenberg was the son of a Lutheran pastor at Klettenberg, studied theology at the University of Jena, and in 1732 went to Halle as adjunct ot the theological faculty and superintendent of the Orphanage Schools. He associated himself with the Separatists, was expelled from Halle in 1733, and joined the Moravians at Herrnhut. In 1735 he went with the Moravian colony to Georgia. He married one of the Sisters in 1740, and founded the first Moravian settlement in England at Smith House, Yorkshire. In 1744 he was consecrated Moravian bishop for North America, and gave about eighteen years to the work in Pennsylvania and among the Indians.

He died at Berthelsdorf, near Herrnhut. He was greatly beloved and trusted among the Moravians. After Zinzendorf's death he became their chief guide, and is called 'The Melanchthon of the Brethren.'

James Montgomery says the hymn 'contains one of the most consistent allegories in verse on the manner in which it hath pleased God, by the ministry of the gospel, to redeem a world from the desolation which sin hath made.'

Hymn 598. Come, let us arise.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 424. 'Hymns for Christian Friends,' No. 14.

In the fourth line the original reads, 'My friend.'

Hymn 599. Except the Lord conduct the plan.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 42. 'For a Family of Believers.'

Charles Wesley wrote—

> Ver. 1. But if our works in God are wrought.
> Ver. 5. Build up our rising church, and place.
> Ver. 6. That all, but us, our works may see.

Many a great undertaking has been commended to God's blessing in this hymn.

Hymn 600. Holy Lamb, who Thee confess.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 46. No. 42. The original is in four-line verses.

Dr. Benjamin Gregory says, 'It breathes the tranquil fervour of the completest consecration. Each successive clause embodies a clear idea in a bar of music. Each verse is perfection itself. Each line fits in like the cubes of an exquisite mosaic pavement. There is not a loose thread, there is no rough edging. The balance of rhythm, and the antithesis or parallelism of idea, are equally exact. Lines and verses seem "knit together in love."'

Hymn 601. How happy, gracious Lord, are we.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 278. 'Hymns for the Watchnight,' No. 13.

When John Haime was a soldier in the Low Countries, the English army encamped near Brussels in May, 1744. Many tried to incense the field-marshal against Haime, but all efforts to stop his preaching were vain. 'And so great were my love and joy in believing, that they carried me above all those things which would otherwise have been grievous to flesh and blood; so that all was pleasant to me—

> The winter's night and summer's day
> Fled imperceptibly away.

I frequently walked between twenty and thirty miles a day; and preached five and thirty times in the space of seven days. Many times I have forgotten to take any refreshment for ten hours together. I had at this time three armies against me: the French army, the wicked English army, and an army of devils. But I feared them not, for my life was hid with Christ in God.'—*Early Methodist Preachers.*

Hymn 602. Father, I know that all my life.

ANNA L. WARING (409).

In her *Hymns and Meditations*, 1850, headed 'My times are in Thy hand.'

Its perfect trust has breathed peace into many troubled lives.

Hymn 603. Behold us, Lord, a little space.

JOHN ELLERTON, M.A.

Written in 1870 for a midday service in a city church; published in *Church Hymns*, 1871.

Mr. Ellerton was born in London in 1826, and educated at Trinity College, Cambridge. His first curacy was at Easebourne, near Midhurst. In 1853 he became senior curate at St.

Nicholas, Brighton, and for the children of this parish he wrote his first hymns. In 1860 he was appointed Vicar of Crewe Green and chaplain to Lord Crewe. Here he laid the foundation of his fame as a writer of hymns. The fertility of Mr. Ellerton's muse in 1870 and 1871, when he wrote some twenty-six hymns and translations, is specially notable. In 1876 he was appointed Rector of Barnes, Surrey, where he became engrossed in hymnological work, besides writing many hymns. His health broke down in 1884, and he was compelled to resign his rectory and spend some months in Switzerland and Italy. On his return in 1885, he was presented to the rectory of White Roding, Essex, through the good offices of Bishop Walsham How, who told the patron that 'the best living hymn-writer' was without a benefice. He took an active part in preparing the 1889 edition of *Hymns Ancient and Modern*. The chairman of the Committee said 'it would scarcely be possible to exaggerate the value of the assistance' which he rendered. He was nominated Prebendary of St. Albans, but he had been already stricken by paralysis, and on June 15, 1893, he died at Torquay. He was buried in the cemetery there, amid the music of his own glorious hymns. A spirit of devout reverence runs through all his work, and he is careful not to use expressions which a congregation could not make their own. He absolutely refused to protect his hymns by copyright, for he regarded himself as the channel through which God had given them to the Church.

Hymn 604. Their earthly task who fail to do.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 17. 'Not slothful in business,' &c. Rom. xii. 11.

Hymn 605. O Master, let me walk with Thee.

WASHINGTON GLADDEN (1836–1918).

Mr. Gladden was born at Pittsgrove, Pennsylvania, 1836, and entered the Congregational ministry. He was for some time editor of the *New York Independent* and of *Sunday Afternoon*, in which this hymn appeared in March, 1879, entitled 'Walking with God.' It was written for 'The Still Hour, a corner filled with devotional reading. Mr. Gladden had no thought of writing a hymn, and his second stanza is not suited for public worship—

O Master, let me walk with Thee
Before the taunting Pharisee;
Help me to bear the sting of spite,
The hate of men who hide Thy light,
The sore distrust of souls sincere
Who cannot read Thy judgements clear,
The dullness of the multitude,
Who dimly guess that Thou art good.

Hymn 606. Dismiss me not Thy service, Lord.

THOMAS TOKE LYNCH (252).

'Work for Christ.' Appeared as the second hymn in *The Rivulet*, 1855. The fourth and fifth verses are omitted.

Hymn 607. How blessèd, from the bonds of sin.

C. J. P. SPITTA (265).

'O hochbeglückte Seele,' from *Psalter und Harfe*, 1833. Translation by MISS BORTHWICK (490), from *Hymns from the Land of Luther*, 1854.

Hymn 608. Go, labour on; spend, and be spent.

DR. H. BONAR (70).

Appeared in *Songs for the Wilderness*, 1843, entitled 'Labour for Christ.' In *Hymns of Faith and Hope*, 1857, it is entitled 'The Useful Life.'

The third and fourth verses of the original are—

Go, labour on; enough, while here,
  If He shall praise thee, if He deign
Thy willing heart to mark and cheer;
  No toil for Him shall be in vain.

Go, labour on; your hands are weak,
  Your knees are faint, your soul cast down;
Yet falter not; the prize you seek
  Is near,—a kingdom and a crown.

This was the first of Dr. Bonar's hymns not written expressly for the young. It was intended to encourage the faithful workers in his mission district in Leith, and dates from 1836, the year before he left for Kelso. It was written to the 'Old Hundredth.' Bonar prefixed to it two lines of a little lyric given in Daniel's *Thesaurus*, iii. 128—

> *Ψυχή μου, ψυχή μου,*
> *'Ανάστα, τί καθεύδεις.*

Hymn 609. Hark! the voice of Jesus crying.

DANIEL MARCH, D.D.

For 'Missions,' written Oct. 18, 1868. Dr. March was a pastor in Philadelphia and had to preach to the Christian Association there. One of the hymns selected could not be used. 'In great haste I wrote the hymn and it was sung from MS.' Text Isa. vi. 8.

Dr. March, an American Congregational minister, was born in 1816. He was the author of *Night Scenes in the Bible*, and other works. He died March 2, 1909.

Hymn 610. Leader of faithful souls, and guide.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 262. Headed 'The Traveller.'

Two verses are omitted which well deserve a place here—

5. Thither in all our thoughts we tend,
   And still with longing eyes look up,
Our hearts and prayers before us send,
   Our ready scouts of faith and hope,
Who bring us news of Sion near,
We soon shall see the towers appear.

7. Even now we taste the pleasures there,
   A cloud of spicy odours comes,
Soft wafted by the balmy air
   Sweeter than Araby's perfumes:
From Sion's top the breezes blow,
And cheer us in the vales below.

Hymn 611. Captain of Israel's host, and Guide.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 43. 'The Lord went before them by day.' Exod. xiii. 21

In ver. 2 Charles Wesley wrote, 'The light of man's direction need.' John Wesley put a note, 'Yes—J. W.' He altered it in 1780 to its present form to express assured confidence, without seeming to assert independence of human help.

Hymn 612. How happy is the pilgrim's lot!

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 278. 'The Pilgrim.' Nine verses.

The autobiography of the omitted verses unfits them for congregational use.

When Mrs. Fletcher was dying she said, 'I am drawing near to glory,' and then—

'There is my house and portion fair;
My treasure and my heart are there,
And my abiding home.'

The hymn has been attributed to John Wesley, 'according to the almost universal testimony.' Stevenson says, 'It was composed and published about five years before the author's marriage, and describes his own views and feelings on that question in terms of eloquent simplicity.' Dr. Julian says it is almost universally ascribed to John Wesley in America, 'the argument usually put forth being that the personal circumstances evidently referred to suited John Wesley rather than Charles.' David Creamer, the American hymnologist, says, 'This hymn, with one omitted verse, with much propriety might be considered as an epitome of Mr. John Wesley's autobiography.' But Charles Wesley was a bachelor when the hymn was written. He did not visit Garth till August, 1747, and was not married till April 8, 1749, and the 'omitted verse' to which Mr. Creamer refers is in Charles Wesley's most characteristic strain, and so indeed is the whole outpouring of a poet's feelings—

I have no sharer of my heart,
To rob my Saviour of a part,
And desecrate the whole;
Only betrothed to Christ am I,
And wait His coming from the sky,
To wed my happy soul.

Hymn 613. Come, all whoe'er have set.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 386. 'On a journey.' In ver. 4 Charles Wesley wrote—

The peace and joy of faith
  We every moment feel,
Redeemed from sin and wrath,
  And death, and earth, and hell.

Hymn 614. Come, let us anew
Our journey pursue,
With vigour arise.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 387. 'On a journey.' Charles Wesley's last line was 'Shall come to our rescue and *hurry* us home.'

Hymn 615. Guide me, O Thou great Jehovah.

WILLIAM WILLIAMS.

William Williams, 'the Sweet Singer of Wales,' was born at Pantycelyn in 1717. He became a deacon in the Established Church, and served as curate for two years, but never took priest's orders. He was a friend of Daniel Rowland, Whitefield, and the Countess of Huntingdon; travelled as an evangelist over Wales, and was very popular as a preacher. For forty-three years he travelled on an average 2,230 miles a year. Howell Harris challenged the Welsh Calvinistic preachers to write better hymns than those they possessed. This stirred Williams to his work. His first book of hymns, *Alleluia*, Bristol, 1744, soon ran through three editions; his *Welsh Hymns*, of 1762, went through five editions. He also published two small volumes of hymns in English. Mr. Elvet Lewis says, 'What Paul Gerhardt has been to Germany, what Isaac Watts has been to England, that and more has William Williams, of Pantycelyn, been to Wales.' He died at Pantycelyn on January 11, 1791.

His two most popular hymns are 'O'er those gloomy hills of darkness' and 'Guide me, O Thou great Jehovah,' which was published in Welsh in his *Alleluia*, in five stanzas. Rev. Peter Williams, of Carmarthen, was a student at Carmarthen College. His tutor warned the men not to go to hear Whitefield, 'that fanatical preacher'; but he went, and was converted. He published a translation into English of three stanzas in 1771. The first of these William Williams adopted, translated his own stanzas 3 and 4, and added a new stanza—

Musing on my habitation,
  Musing on my heav'nly home,
Fills my soul with holy longings;
  Come, my Jesus, quickly come;
Vanity is all I see;
Lord, I long to be with Thee.

This he issued about 1772 as a leaflet, headed—

'A Favourite Hymn,
Sung by
Lady Huntingdon's young Collegians.
Printed by the desire of many Christian friends.
Lord, give it Thy blessing!'

It was included in the *Lady Huntingdon Collection*, 1772 or 1773, and had already appeared in the hymn-book used by the Countess of Huntingdon's chapels in Sussex, 1771.

It was the favourite hymn of Richard Knill (the missionary and missionary advocate), and was constantly on his lips when he lay dying in 1857. During the last months of his life he often said to his daughter, 'I cannot sing; sing for me my favourite hymn.' She sang it to 'Rousseau's Dream.' Her father always tried to join in the last verse. Mr. Spurgeon gives a charming account of the veteran's visit to his grandfather's parsonage in 1844, when on a deputation tour for the London Missionary Society, and the famous prophecy about the boy: 'This child will one day preach the gospel, and he will preach it to great multitudes.'

Hymn 616. To God, the only Wise.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. 'Preserving Grace.' Jude **24, 25.**

Ver. 5 is omitted—

To our Redeemer God
Wisdom and pow'r belongs,
Immortal crowns of majesty,
And everlasting songs.

Hymn 617. In every time and place.

CHARLES WESLEY (1).

Hymns on the Acts of the Apostles (left in MS.); *Works*, xii. 201. 'Get thee out of thy country,' &c. Acts vii. 3.

Hymn 618. How happy every child of grace.

CHARLES WESLEY (1).

Funeral Hymns, 2nd Series, 1759, No. 2; *Works*, vi. 216. Four verses omitted.

John Wesley gives in his *Journal* for October, 1774, an account of Susannah Spencer, who died that year, and often repeated to those around her the lines—

The race we all are running now!
And if I first attain,
Ye too your willing head shall bow;
Ye shall the conquest gain!

Hymn 619. Forward! be our watchword.

HENRY ALFORD, D.D.

Dean Alford was born in London, October 7, 1810; was made Dean of Canterbury in 1857 by Lord Palmerston, and died at Canterbury, January 12, 1871. His edition of the Greek Testament, in four volumes (1849–61), cost him twenty years' labour, and is his chief work. He was for some years editor of the *Contemporary Review*. This hymn was written for the tenth festival of parochial choirs of the Canterbury Diocesan Union on June 6, 1871. Dean Alford died before it was used. The Rev. J. G. Wood asked the dean to write a processional hymn for a Church festival, and set it to music. Dean Alford's hymn did not seem to Mr. Wood well adapted to be sung on the march, and he begged the dean to go into his cathedral and compose another hymn as he walked slowly round. He did this, and 'Forward! be our watchword,' was the result. It came to Mr. Wood with a little note, saying that the dean had put it into its hat and boots, and Mr. Wood might add coat and trousers himself. He had written treble and bass; Mrs. Worthington Bliss supplied the alto and tenor. The effect of the hymn when first sung by a thousand choristers was overwhelming. The dean had those words in view, 'Speak unto the children of Israel, that they go forward.' The dean's tune has now given place to Henry Gadsby's 'St. Boniface,' or a melody by Henry Smart.

Hymn 620. Hark! hark, my soul! angelic songs are swelling.

F. W. FABER, D.D. (54).

In *Oratory Hymns*, 1854, entitled 'The Pilgrims of the Night.'

Hymn 621. Saviour, blessèd Saviour.

GODFREY THRING, D.D. (129).

'Pressing Onwards.' Written in 1862; first published in his *Hymns, Congregational and others*, 1866. When included in S.P.C.K. *Church Hymns*, 1871, Dr. Thring added the verse, 'Farther, ever farther.'

Of Dr. Thring's nine stanzas, Nos. 2, 4, 5, 7 are omitted here.

Hymn 622. Jesus, still lead on.

ZINZENDORF (370); translated by EDWARD POPE.

Mr. Pope was born at Hull in 1837, and is brother of the Rev. Henry J. Pope, D.D., Wesleyan Home Missionary Secretary. He took an active part in Home Mission work in Hull, and on removing to London in 1864 became founder of the Wesleyan German Mission, of which he was for many years class-leader, local preacher, and circuit steward. He also took an active part in introducing Methodism into a number of villages in the Epping Forest region. In 1893 he moved to Geraldton, Western Australia, where he has been mayor and magistrate, and an active worker in the Methodist Church. German hymnology has been his favourite study, and he has published many translations of German hymns. He died in 1919.

'Jesu geh' voran' appeared in the Moravian Hymn-book, 1778. It is a cento from two of Zinzendorf's hymns, one of which was published in 1721, and has become a great favourite among German children. Mr. Pope says, 'In translation it is impossible, on account of rhyme and metre, to keep absolutely close to the original. Where the sentiment in one or two lines has had to be changed, a more optimistic tone has been adopted than that of the German original.'

Hymn 623. O King of mercy, from Thy throne on high.

THOMAS RAWSON BIRKS, D.D.

In the *Companion Psalter*, 1874. Psalm lxxx.

Dr. Birks (1810–83) was Fellow of Trinity College, Cambridge, Hon. Canon of Ely Cathedral, Professor of Moral Philosophy, Cambridge, 1872. He married the daughter of Rev. E. Bickersteth.

Dr. Birks wrote more than one hundred hymns and versions of psalms, of which this version of Psalm lxxx. is the most popular.

Hymn 624. Lead, kindly Light, amid the encircling gloom.

JOHN HENRY NEWMAN, D.D. (62).

Written on June 16, 1833, and published in the *British Magazine*, March, 1834, headed 'Faith—Heavenly Leadings.' In *Lyra Apostolica*, 1836, it is headed 'Unto the godly there ariseth up light in the darkness,' and in *Occasional Verses*, 1868, 'The Pillar of the Cloud.'

The birth of this hymn is described in Newman's *Apologia*. His health had suffered from the strain of preparing his *Arians of the Fourth Century*, and in December, 1832, he went to the south of Europe with Hurrell Froude and his father. Gradually there came over him the feeling that he had 'a work to do in England.' After leaving the Froudes he crossed to Sicily, where he fell ill of fever. His servant thought he was dying, but Newman replied, 'I shall not die, for I have not sinned against light, I have not sinned against light.' On May 26 or 27, 1833, he sat down on his bed at Castro-Giovanni and began to sob violently. He told his servant, 'I have a work to do in England.' He was aching to get home, but had to wait three weeks at Palermo for a vessel. 'At last I got off in an orange-boat, bound for Marseilles. Then it was that I wrote the lines, "Lead, kindly Light," which have since become well known. We were becalmed a whole week in the Straits of Bonifacio. I was writing verses the whole time of my passage.' He got home to his mother's house on Tuesday, and on the following Sunday, July 14, 1833, Keble preached the sermon in the university pulpit which Newman ever regarded as the beginning of the Oxford Movement.

Various explanations have been given of the line, 'And with the morn those angel faces smile,' which Mrs. Tait put in the Deanery at Carlisle beneath the picture of the five children whom she lost there in March and April, 1856. In 1879, when Newman was appealed to as interpreter, he pleaded that he was not bound to remember his own meaning at the end of almost fifty years. 'Anyhow, there must be a statute of limitation for writers of verse, or it would be quite tyranny if in an art, which is the expression, not of truth, but of imagination and sentiment, one were obliged to be ready for examination on the transient states of mind which came upon one when home-sick, or sea-sick, or in any other way sensitive, or excited.' The meaning which one naturally puts upon it of reunion of friends in heaven seems much the best. The hymn was largely used and greatly blessed in the Welsh Revival of 1905.

Mr. Gladstone was once asked to name his favourite hymns. He replied that he scarcely knew whether he had a 'favourite' or not. On the impulse of the moment, he mentioned 'Lead, kindly Light' and 'Rock of Ages.' Newman said to a friend who congratulated him on the hymn, 'It is not the hymn that has gained the popularity, but the tune. The tune is by Dykes, and Dr. Dykes was a great master.' Bishop Bickersteth added a verse in the *Hymnal Companion*, but it has not won any hold on public favour—

Meantime, along the narrow rugged path
    Thyself hast trod,
Lead, Saviour, lead me home in childlike faith,
    Home to my God,
To rest for ever after earthly strife
In the calm light of everlasting life.

Dr. William Barry says, 'This most tender of pilgrim songs may be termed the March of the Tractarian Movement. It is pure melody, austere yet hopeful.'—*Cardinal Newman*, p. 51.

Hymn 625. Lead us, heavenly Father, lead us.

JAMES EDMESTON (1791–1867).

Written for the children of the London Orphan Asylum, to the air 'Lewes,' and published in his *Sacred Lyrics*, 1821.

Mr. Edmeston was an architect and surveyor, with whom Sir G. Gilbert Scott was pupil. He joined the Church of England, and was for many years churchwarden at St. Barnabas, Homerton. He wrote nearly two thousand hymns.

Mr. Edmeston was a constant visitor to the London Orphan Asylum, for which he wrote this hymn.

Hymn 626. I dared not hope that Thou wouldst deign to come.

EDWIN HATCH, D.D. (244).

In *Towards Fields of Light*, 1890.

Hymn 627. Light of the world, faint were our weary feet.

LAURA ORMISTON CHANT.

Written May, 1898, for Rev. S. F. Collier, who told Mrs. Chant that his people wanted a hymn 'with a hallelujah ring in it' to sing to the tune 'Sandon.' Mrs. Chant thought and prayed about it, woke with the first line on her lips, and by breakfast time had three verses written. The fourth came more slowly. See *Wesleyan Methodist Church Record*, February, 1909.

Born at Chepstow, 1848; daughter of F. W. Dibdin, C.E. She was a nurse in the London Hospital, and a lecturer on literary and social subjects. She died February 16, 1923.

Hymn 628. Through the night of doubt and sorrow.

BERNHARDT SEVERIN INGEMANN; translated by
S. BARING-GOULD (455).

This hymn, 'Unity and Progress,' was written in 1825, and published in Copenhagen, 1859. Mr. Baring-Gould's translation appeared in the *People's Hymnal*, 1867, and, greatly improved, in *Hymns Ancient and Modern*, 1875. It was written for the children at Horbury Bridge.

The author was born at Thor Kildstrup, Island of Falster, in 1789, and became Professor of Danish Language and Literature at Sorö Academy, Zealand, from 1822 to his death in 1862. He was a prolific poet, who had a great national reputation, and his works were published in 1851 in thirty-four volumes. Gilbert Tait's *Hymns of Denmark*, 1868, contains seven translations of his hymns.

Ingemann's father was a clergyman, and he was intended for the Church. At an early age he published his poems, then he issued a series of books on the hero kings of the Middle Ages, which were greatly influenced by the writings of Sir Walter Scott. These became the most popular of Danish books. Mr. Horder says, 'Manly vigour and almost childlike tenderness, together with true faith and a firm belief that there will be light after darkness, form the most prominent features in his hymns. Scarcely was any poet more appreciated by his country than Ingemann. On his seventieth birthday the Danish children presented him with a splendid golden horn. The subscriptions were limited to a halfpenny, and every child throughout the land gave its mite towards the man who, perhaps, even in the same degree as Hans Christian Andersen, had cheered their childhood. He died a few years after, greatly lamented. Few who ever saw the old poet and his amiable wife—Philemon and Baucis they were called—in their quiet cottage in the beautiful Sorö, surrounded by roses, are likely to forget them.'—*The Hymn Lover*, p. 386.

Hymn 629. Heavenly Father, Thou hast brought us.

HESTER PERIAM HAWKINS.

Mrs. Hawkins, of Bedford (*née* Lewis), published in 1885 *The Home Hymn-book, A Manual of Sacred Song for the Family Circle.* To this she contributed seven hymns, signed 'H. P. H.,' on subjects for which she could not find hymns elsewhere. The *Dictionary of Hymnology* says, 'For home use we know of no book of equal comprehensiveness and merit. The music also is well adapted to the family circle.' This hymn was written in 1885 for the golden wedding of her father and mother. By omitting the third verse it has been made useful for anniversaries and special occasions. This is the omitted verse—

Father, all Thy gifts are precious,
  But we thank Thee most for this,
That so many years of toiling
  Have been soothed by wedded bliss;
Since our hearts were first united,
  Life has not been free from care,
But our burdens were the lighter
  When each bore an equal share.

Hymn 630. Author of faith, appear!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 337. Isa. xlv. 2. Ten verses, commencing—

Sinners, your Saviour see!
O, look ye unto Me!

Verses 6, 7, 8 are chosen to form this hymn.

Hymn 631. I the good fight have fought.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762, Nos. 3,247, 3,249; *Works*, xiii. 110–11. 2 Tim. iv. 7.

Hymn 632. I'm but a stranger here.

THOMAS RAWSON TAYLOR.

The Rev. T. R. Taylor was the son of a Congregational minister, and was born at Ossett, near Wakefield, in 1807. He was trained at Airedale College, and became pastor for six months at Howard Street, Sheffield. For a short time he was classical tutor at Airedale, but his health compelled him to resign, and he died in 1835. His *Memoirs and Select Remains* were published in 1836. This hymn was written in his last illness, and published in the *Memoirs*, headed 'Heaven is my home. Air—"Robin Adair."' In 1853 it was included in the *Leeds Hymn-book.*

'Yes, there are little ones in heaven,' for a Sunday-school anniversary, also appeared in his *Memoirs*, and other pieces not so well known. Revised and rewritten by George Rawson, it appeared in the *Methodist Sunday School Hymn-Book*, 1879.

Hymn 633. The sands of time are sinking.

ANNE ROSS COUSIN (1824–1906).

Published in *The Christian Treasury* for 1857, and gave a title to her volume, *Immanuel's Land, and other pieces*, a collection of 107 hymns and poems, published in 1876. Written at Irvine.

The author of this hymn, who was the only daughter of Dr. Cundell, of Leith, was born in 1824, and married in 1847 the Rev. W. Cousin, then Presbyterian minister in Chelsea. 'O Christ, what burdens bowed Thy head,' is another of her hymns.

When Samuel Rutherford was dying he was asked, 'What think ye now of Christ?' He replied, 'I shall live and adore Him. Glory, glory to my Creator and Redeemer for ever. Glory shineth in Immanuel's land.' The Scotch saint's words are woven into the fabric of Mrs. Cousin's nineteen stanzas. He writes to John Gordon in 1637, 'My worthy and dear brother, misspend not your short sand-glass which runneth very fast; seek your Lord in time.' He told the Presbyterians of Ireland, suffering much for conscience sake in 1638, 'Sure I am that He (Christ) is the far best half of heaven, yea, He is all heaven, and more than all heaven; and my testimony of Him is, that ten lives of black sorrow, ten deaths, ten hells of pain, ten furnaces of brimstone, and all exquisite torments were too little for Christ, if our suffering could be a hire to buy Him.' Two of his biographers record that his last words were, 'Glory, glory dwelleth in Immanuel's land.' He died at St. Andrews on March 30, 1661, and was buried there. Rutherford was born about 1600. His ministry at Anwoth (1627–36), near Kirkcudbright, was followed by banishment to Aberdeen in 1636. He was able to return after eighteen months, but in 1639 he became Principal of New College, St. Andrews, which was his home till his death. Dean Stanley calls him 'The true saint of the Covenant.'

Hymn 634. Come, let us join with one accord.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 430. 'For the Lord's Day.'

Hymn 635. The Lord of Sabbath let us praise.

SAMUEL WESLEY, M.A., JUN. (1691–1739).

In his *Poems on Several Occasions*, 1736, and in John Wesley's *Collection of Psalms and Hymns*, 1741. It was included in Church of England hymn-books at an early date.

Samuel Wesley, the eldest son of the Rector of Epworth, was trained at Westminster School and Christ Church, Oxford; became usher at Westminster, and in 1732 head master of Tiverton Free School. He was the intimate friend of Bishop Atterbury. He did not sympathize with his brothers in their evangelistic work, but was a man of the highest character, the mainstay of the Epworth family, and one of the first promoters of the first infirmary set up at Westminster for the sick in 1719.

His epitaph in Tiverton Churchyard describes him as 'A man, for his uncommon wit and learning, for the benevolence of his temper, and simplicity of manners, deservedly loved and esteemed by all: An excellent preacher; but whose best sermon was the constant example of an edifying life: So continually and zealously employed in acts of benevolence and charity, that he truly followed his blessed Master's example in going about doing good; Of such scrupulous integrity, that he declined occasions of advancement in the world, through fear of being involved in dangerous compliances, and avoided the usual ways to preferment as studiously as many others seek them.'

Hymn 636. Sweet is the work, my God, my King.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. 'A Psalm for the Lord's Day.' Psalm xcii.

Ver. 4, 'Fools never raise their thoughts so high,' is omitted; and ver. 6—

Sin (my worst enemy before)
Shall vex my eyes and ears no more:
My inward foes shall all be slain,
Nor Satan break my peace again.

The last verse of the hymn finds an echo in many hearts. Dean Burgon says that it was Dean Mansel's 'delight to dwell on the intellectual progress which is in reserve for the soul hereafter; the enlarged powers which man's future state will inevitably develop; and the prospect of having unfolded to him then so much of what he longs to know, but which at present is shrouded from his view—shrouded in impenetrable mystery.' Richard Baxter put it well in *The Saints' Rest*: 'The poorest Christian is presently there, a more perfect divine than any here.'

Hymn 637. Great God, this sacred day of Thine.

ANNE STEELE (255).

In Bristol Baptist *Collection*, 1769, and her *Miscellaneous Poems*, 1780.

Hymn 638. Dear is the day which God hath made.

W. M. BUNTING (249).

Exod. xxxi. 13. First published in Dr. Leifchild's *Original Hymns*, 1842.

Hymn 639. This is the day of light.

JOHN ELLERTON (603).

Written in 1867; first appeared in Dean Howson's *Selection of Hymns compiled for Use in Chester Cathedral*, 1868. Ver. 4 of original omitted, 'This is the day of bread.'

Hymn 640. O day of rest and gladness.

CHRISTOPHER WORDSWORTH, D.D. (187).

The opening hymn of his *Holy Year*, 1862.

Hymn 641. Sweet is the sunlight after rain.

WILLIAM MORLEY PUNSHON, LL.D.

'For Sunday morning,' from *Sabbath Chimes; or, Meditations in Verse for the Sundays of a Year*, 1867.

Dr. Punshon was born at Doncaster in 1824, and trained in his uncle's office in Hull. He was walking by the dock when he met Samuel Romilly Hall, then a junior Methodist minister.

He knew the distress that young Punshon had been in, and urged on him the need of living faith. 'Then and there I was enabled to lay hold on my Saviour, and peace immediately sprang up in my heart.' He was just fourteen and a half. He was soon eagerly working and cultivating his gifts. When sixteen years and two months old he preached his first sermon. It was manifest that he was called to the ministry. When he became a candidate, the Rev. W. Arthur says his 'precocious reputation whispered of his coming celebrity.' He quickly made himself a great name in Methodism and in the country as a preacher and a lecturer. He was President of the Canadian Conference, 1868–72; President of the English Conference, 1874; Foreign Missionary Secretary, 1875–81. A truer-hearted Methodist preacher never lived. His last words were, 'Christ is to me a bright reality. Jesus, Jesus.' Then with a smile he entered on his heavenly inheritance. He was laid to rest in Norwood Cemetery on April 19, 1881.

'Listen! the Master beseecheth,' is another of his hymns, given in the *Methodist Sunday School Hymn-Book.*

Hymn 642. We rose to-day with anthems sweet.

WILLIAM MORLEY PUNSHON, LL.D. (641).

'Sabbath Evening,' from *Sabbath Chimes*, 1867.

In the first line the original reads, 'We woke to-day.' Verses 2 and 3 read—

Whate'er has risen from heart sincere,
Each upward glance of filial fear,
Each litany, devoutly prayed,
Each gift upon Thine altar laid;

Each tear, regretful of the past,
Each longing o'er the future cast,
Each brave resolve,—each spoken vow,—
Jesus, our Lord! accept them now.

Hymn 643. O Saviour, bless us ere we go.

F. W. FABER, D.D. (54).

In *Jesus and Mary*, 2nd thousand, 1852. Written in 1849 as an Evening Hymn for Brompton Oratory, of which he was Superior. It begins 'Sweet Saviour,' and the closing stanza, with its line, 'Mary and Philip, near us be,' is unfit for Protestant worship, and is omitted.

Hymn 644. Saviour, again to Thy dear name we raise.

JOHN ELLERTON (603).

Written in 1866 for the Festival of the Malpas, Middlewich, and Nantwich Choral Association; revised and abridged for Appendix to *Hymns Ancient and Modern*, 1868.

Mr. Ellerton's biographer says of this hymn, 'By its condensation into four verses its spirit and power are wonderfully increased, and now it ranks with Bishop Ken's "Glory to Thee, my God, this night," Keble's "Sun of my soul, Thou Saviour dear," and Lyte's "Abide with me; fast falls the eventide," as one of the great evening hymns of the English Church.' Mr. Ellerton had been struck by the tune 'St. Agnes' in Thorne's collection; and when asked to write a hymn for this choral association, he thought he would like to write words to this tune. He took a piece of paper, on one side of which was a part of his sermon for the previous Sunday, and drafted the six stanzas. For some years the hymn was sung to 'St. Agnes,' but Dr. Dykes was asked to set the revised edition to music for *Hymns Ancient and Modern*. He played his tune over after evening service at St. Oswald's, Durham, and his choir was delighted; so also was Sir Henry Baker when it reached him. Beautiful as Dr. Dykes's 'Pax Dei' is, and much as Mr. Ellerton prized it, he himself preferred Dr. Hopkins's tune ('Ellers') in A flat for unison singing, with its varied harmonies. The last verse was sung at Mr. Ellerton's funeral.

One verse in the MS. of this hymn is worthy of remembrance—

Grant us Thy peace—the peace Thou didst bestow
On Thine Apostles in Thine hour of woe;
The peace Thou broughtest, when at eventide
They saw Thy piercèd hands, Thy wounded side.

Hymn 645. The day Thou gavest, Lord, is ended.

JOHN ELLERTON (603).

Written in 1870 as a contribution to a 'Liturgy for Missionary Meetings' (Frome, Hodges); revised for *Church Hymns*, 1871. The first line is borrowed from an anonymous hymn in *Church Poetry*, 1843.

Mr. Garrett Horder says, 'The assertion of the continuance of worship—the failing note of one land being taken up by the opening one of others—is exceedingly fine.'

Hymn 646. Our day of praise is done.

JOHN ELLERTON (603).

Written for a choral festival at Nantwich, and rewritten in 1869 for the *Supplemental Hymn and Tune Book.* In its first form it was a cento from a translation by Mr. Blew, 'The day is past and gone,' 1850, from C. Coffin's 'Grates, peracto jam die,' *Paris Breviary*, 1736, with additions by Mr. Ellerton. As rewritten it contains nothing of Blew's hymn, except that the line of thought is the same.

Hymn 647. Holy Father, cheer our way.

RICHARD HAYES ROBINSON (1842–92).

Written in 1869 for the congregation of St. Paul's, Upper Norwood, where he was curate, to be sung after the third Collect at Evening Prayer. It appeared in the S.P.C.K. *Church Hymns*, 1871.

Mr. Robinson was born in London, became incumbent of the Octagon Chapel, Bath, and in 1884 of St. German's, Blackheath. He wrote *Sermons on Faith and Duty*, *The Creed and the Age.*

Hymn 648. Lord of the worlds above.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Psalm lxxxiv. 'Longing for the house of God.' Wesley gives it in *Psalms and Hymns*, 1738.

Two verses are omitted—

2. The sparrow for her young
With pleasure seeks a nest;
And wand'ring swallows long
To find their wonted rest:
My spirit faints
With equal zeal
To rise and dwell
Among the saints.

5. To spend one sacred day
Where God and saints abide,
Affords diviner joy
Than thousand days beside:
Where God resorts,
I love it more
To keep the door
Than shine in courts.

Hymn 649. How pleasant, how divinely fair.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Psalm lxxxiv. 'The pleasure of public worship.'

Two verses are omitted, and in ver. 1, line 3, 'strong' is put instead of 'long,' which appears in the original.

Hymn 650. Pleasant are Thy courts above.

HENRY F. LYTE (7).

In *The Spirit of the Psalms*, 1834. Psalm lxxxiv.

Hymn 651. How lovely are Thy tents, O Lord!

CHARLES WESLEY (1).

Arminian Magazine, 1798; *Works*, viii. 165. Psalm lxxxiv.

Published ten years after the writer's death. Verses 2 and 5 are omitted—

2. My heart and flesh cry out for God:
There would I fix my soul's abode,
As birds that in the altars nest;
There would I all my young ones bring,
An offering to my God and King,
And in Thy courts for ever rest.

In ver. 5 Charles Wesley wrote, 'All, all is theirs, who *upright* live.'

Hymn 652. Great is the Lord our God.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Ps. xlviii. 1–8. 'The Church is the honour and safety of a nation.'

Three verses are omitted. One may be quoted—

When navies, tall and proud,
Attempt to spoil our peace,
He sends His tempests roaring loud,
And sinks them in the seas.

Hymn 653. Lo! God is here! let us adore.

TERSTEEGEN (22); translated by JOHN WESLEY (36).

In *Hymns and Sacred Poems*, 1739, headed 'Public Worship. From the German' (*Works*, i. 167). A somewhat free translation of 'Gott ist gegenwärtig' (see 22).

Wesley's fifth verse is omitted—

In Thee we move. All things of Thee
Are full, Thou Source and Life of all!
Thou vast, unfathomable Sea!
Fall prostrate, lost in wonder, fall,
Ye sons of men; for God is man!
All may we lose, so Thee we gain!

When Benjamin Clough, who accompanied Dr. Coke to India, was with him in London, Coke said, 'My dear brother, I am dead to all but India.' Mr. Clough thought of the words about the first disciples, 'They left all and followed Him.' He began to sing, 'Gladly the toys of earth we leave,' and Coke joined him in that verse of self-surrender. In the following May, when their vessel was in the Indian Ocean, Mr. Clough knocked at his friend's cabin, and found him lying lifeless on the floor. He had left 'the toys of earth' for ever.

Hymn 654. On Thee, O God of purity.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 9. Psalm v. Seven verses of eight lines, beginning 'O Lord, incline Thy gracious ear.'

Hymn 655. Glad was my heart to hear.

JAMES MONTGOMERY (94).

Psalm cxxii. in *Songs of Zion*, 1822.

Hymn 656. Jesus, Thou soul of all our joys.

CHARLES WESLEY (1).

Hymns ana Sacred Poems, 1749; *Works*, v. 399. 'The True Use of Music.'

'I will sing with the spirit, and I will sing with the understanding also.' 1 Cor. xiv. 15. Three verses are omitted.

The conversion of Mrs. Rich (see Hymn 213) in 1745 had given Charles Wesley the entry into the musical world of London. As years passed he became something like a private chaplain to many of the celebrities of the day. Mrs. Rich says of one of his hymns in 1746, 'I gave a copy of the hymn to Mr. Lampe, who, at the reading, shed some tears, and said he would write to you; for he loved you as well as if you were his own brother. The Lord increase it, for I hope it is a good sign. As to the sale of the hymns, he could give me no account as yet, not having received any himself, nor have I got my dear little girl's.' Charles Wesley knew Garrick well, and probably met Handel at Mrs. Rich's. The growing reputation of his own sons as organists and composers drew these ties still closer between the Methodist clergyman and the musical celebrities of his later life.

Hymn 657. We love the place, O God.

WILLIAM BULLOCK, D.D. (1798–1874) and SIR H. W. BAKER (72).

In Dean Bullock's *Songs of the Church*, 1854, headed 'Third Sunday after Epiphany. "Lord, I have loved the habitation of Thy house."' Ps. xxvi. 8.

The first two verses are Dean Bullock's, the last three Sir H. Baker's. Published in *Hymns Ancient and Modern*, 1861.

Mr. Bullock was a missionary of the Society for the Propagation of the Gospel for thirty-two years, and Dean of Halifax, Nova Scotia, where his *Songs of the Church* was published. His hymns were 'written amid the various scenes of missionary life, and are intended for the private and domestic use of Christians in new countries deprived of all public worship.'

Hymn 658. Angel voices, ever singing.

FRANCIS POTT, M.A.

From second edition (1866) of *Hymns fitted to the Order of Common Prayer* (1861), with the title, 'For the Dedication of an Organ or for a Meeting of Choirs.'

Mr. Pott was born in 1832, educated at Brasenose, Oxford, and Rector of Norhill, Ely, 1866–91; he afterwards retired to Speldhurst, Tunbridge Wells. His translations from the Latin and Syriac, and his original hymns, have been very popular. He edited *The Free-Rhythm Psalter* (Oxford University Press). His Ascension hymn, 'Lift up your heads, eternal gates' is well known. He died Oct. 26, 1909.

Hymn 659. O Lord of hosts, whose glory fills.

JOHN MASON NEALE, D.D. (27).

In his *Hymns for the Young*, 1844, headed 'Laying the First Stone of a Church.' The original reads—

Endue the hearts that guide with skill,
Preserve the hands that work from ill.

Hymn 660. This stone to Thee in faith we lay.

JAMES MONTGOMERY (94).

Written for laying the foundation-stone of Christ Church, Attercliffe, Sheffield, October 30, 1822, and printed in Montgomery's newspaper, the *Sheffield Iris*, on November 5, 1822.

Hymn 661. Christ is our corner-stone.

Latin; translated by JOHN CHANDLER, M.A. (1806–76).

In his *Hymns of the Primitive Church*, 1837, from the *Paris Breviary* text of a grandly rugged Latin hymn, 'Urbs beata Hierusalem, dicta pacis visio.'

This hymn probably dates from the sixth or seventh century. The fifth verse begins, 'Angularis fundamentum lapis Christus missus est.'

Mr. Chandler was the son of the Vicar of Witley, Surrey, and himself became vicar there in 1837. He died at Putney. He was one of the earliest and most successful modern translators of Latin hymns. His work arose out of a desire to see the prayers of the English Church accompanied by hymns of a corresponding date. Some translations of hymns from the *Paris Breviary*, with originals annexed, by Isaac Williams in the *British Magazine*, pleased him so much that he got the *Paris Breviary* (1736), and one or two old books of Latin hymns, and regularly applied himself to the task of selection and translation. He says, 'My aim in translating them has been to be as simple as possible, thinking it better to be, of the two, rather bald and prosaic than fine and obscure.' Thirty or forty of his translations have come into common use. They are freer in their renderings than Dr. Neale's. The great majority of the hymns in the *Paris Breviary* belong to the latter part of the seventeenth century, and those that are really ancient have been modernized by presumptuous revision.

Hymn 662. Christ is the foundation.

JOHN SAMUEL BEWLEY MONSELL, LL.D. (1811–75).

Written for the foundation-stone ceremony at St. Mary Magdalene, Paddington, 1865, and published with an account of the day in the *Church Times*, in twelve stanzas. It appeared in Dr. Monsell's *Hymns of Love and Praise for the Church's Year*, 2nd edition, 1866.

Dr. Monsell was the son of Archdeacon Monsell, of Londonderry. He became Rector of St. Nicholas, Guildford, and whilst the church was being rebuilt had a fall, which led to his death on April 9, 1875. A fragment of an old column with an inscription stands near the spot where he fell. He wrote nearly three hundred hymns, of which one-fourth are in general use. Some of those best known are 'Rest of the weary,' 'Sinful, sighing to be blest,' 'Worship the Lord in the beauty of holiness,' and 'Fight the good fight with all thy might,' which was often sung during the Boer War.

Hymn 663. Great God, Thy watchful care we bless.

PHILIP DODDRIDGE (95).

The original, published in 1755, was written for the opening of a chapel at Oakham, and begins, 'And will the great Eternal God.'

Hymn 664. Be with us, gracious Lord, to-day.

CHARLES DENT BELL, D.D.

For the 'Consecration of a Church.' Appeared, with fifteen more by the same author, in the Appendix to Dr. Walker's Cheltenham *Psalms and Hymns*, which he edited in 1873.

Canon Bell (1818–98) was born at Magherafelt, Ireland; Vicar of Ambleside, 1861; Rector of Cheltenham, 1872; Hon. Canon of Carlisle Cathedral, 1869. He published several volumes of poetry, and other religious works.

Hymn 665. O Thou whose hand hath brought us.

FREDERIC WILLIAM GOADBY, M.A.

For the 'Opening of a Place of Worship.' Appeared in the *Baptist Hymnal*, 1879.

Mr. Goadby (1845–80) was the son of a Baptist minister at Leicester. He became Baptist pastor at Bluntisham, Hunts, 1868; Watford, 1876, and was a young minister of great promise.

Hymn 666. When the weary, seeking rest.

DR. H. BONAR (70).

From *Hymns of Faith and Hope*, 3rd Series, 1867. Written for the English Presbyterian Hymn-book.

His son says, 'My father was asked to provide words to the music, and was specially requested to furnish a fitting refrain to the two lovely lines of Mendelssohn's, with which Callcott's tune "Intercession" ends. In searching for a Scripture theme containing some reiterated phrase almost of the nature of a refrain, he was struck with Solomon's prayer at the dedication of the temple (2 Chron. vi.), in which every separate petition concludes with substantially the same words. This idea was taken for the starting-point, and Solomon's words, "Hear Thou from heaven Thy dwelling-place, and forgive," became the familiar couplet—

Hear then, in love, O Lord, the cry,
In heaven, Thy dwelling-place on high.

This foundation once provided, the rest of the hymn was built upon it. This hymn my father liked, as he often told me, as well as any he had ever written; for though he saw flaws in the poetry, the subject and working out and whole tone of it seemed to him far better than many other of his pieces which had attained greater popularity' (*Hymns of Horatius Bonar*, p. xxii.). It was Bishop Fraser of Manchester's favourite hymn.

Hymn 667. God of pity, God of grace.

Eliza Fanny Morris (1821–74).

Written September 4, 1857. Appeared in Litany form in her *The Voice and the Reply* (Worcester, 1858), entitled 'The Prayer in the Temple.'

Miss Goffe was born in London, and married Josiah Morris, editor of the *Malvern News*, in 1849. A poem of hers on *Kindness to Animals* gained a prize offered by the Band of Hope Union. She edited a *Bible Class Hymn-book*, and wrote the words for her husband's *School Harmonies*. Mrs. Morris says that there is 'a regular progression of Christian experience running through' her volume. Its first part, 'The Voice,' has eighteen pieces; the Reply, 'Man's answer to conscience,' has eighty-eight pieces.

Hymn 668. God is the refuge of His saints.

Isaac Watts, D.D. (3).

Psalms of David, 1719. Ps. xlvi. 1–5. 'The Church's safety and triumph among national desolations.'

Watts's last line reads, 'Built on His truth, and arm'd with Pow'r.'

Hymn 669. Let Zion in her King rejoice.

Isaac Watts, D.D. (3).

Psalms of David, 1719. Ps. xlvi. 6–11. 'God fights for His Church.'

In ver. 1 Watts read, 'Though tyrants rage and kingdoms rise.' Ver. 6, '*sit* secure' is changed to '*rest* secure.'

Hymn 670. God, our hope and strength abiding.

JOHN KEBLE, M.A. (85).

A version of Psalm xlvi. from *The Psalter or Psalms of David; in English Verse; By a Member of the University of Oxford*, which Keble issued in 1839.

Hymn 671. O God, the help of all Thy saints.

EDWARD OSLER.

From the *Mitre Hymn-book;* version of Psalm x. based on Tate and Brady's.

Mr. Osler was born at Falmouth in 1798, and was house surgeon at Swansea Infirmary, 1819–36. He removed to London, and gave himself to literary work. For some time he was associated as writer and editor with the Society for Promoting Christian Knowledge. In 1841 he went to Truro as editor of the *Royal Cornwall Gazette.* He died in 1863. A stained-glass window was erected to his memory in Kenwyn Church by the Cornish clergy.

In 1835–6 he helped Prebendary Hall in the preparation of the *Mitre Hymn-book*, for which he wrote ten versions of the Psalms, rewrote five more, and composed fifty hymns, a few of them rewritten. The Mitre collection had a large circulation, and had a mitre stamped on its cover.

Hymn 672. Great is our redeeming Lord.

CHARLES WESLEY (1).

Arminian Magazine, 1797; *Works*, viii. 111. Psalm xlviii. Ten verses; 1, 6, 9, 10 selected from it.

Charles Wesley wrote in ver. 1, 'His Church on earth *should* praise.'

Hymn 673. Glorious things of thee are spoken.

JOHN NEWTON (109).

Olney Hymns, 1779. 'Zion; or the City of God.' Isa. xxxiii. 20–1.

In the original there are two other verses, which it is a gain to omit from this glorious burst of praise.

Hymn 674. By the holy hills surrounded.

C. J. P. SPITTA (265); translated by R. MASSIE (265).

Psalter und Harfe, 2nd Series, 1843. 'Gottes Stadt steht festgegründet' is based on Psalm lxxxvii., and entitled 'The City of God.' Spitta wrote it to one of the great German chorales in Mendelssohn's *St. Paul*.

Hymn 675. All glory to our gracious Lord!

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 204. Psalm cxviii. Twenty-two verses.

Hymn 676. None is like Jeshurun's God.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 305. Deut. xxxiii. 26–9. The last three verses are omitted.

The second half of ver. 2 reads—

Sinner, what hast thou to dread?
  Safe from all impending harms,
God hath underneath thee spread
  His everlasting arms.

Dr. Osborn says 'the more euphonious reading, "Round thee and beneath are spread," dates from 1780.' The substitution in ver. 2 of 'Israel' for 'sinner,' by which the sense is so greatly improved, has not been traced beyond 1808.

Hymn 677. Who in the Lord confide.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 240. Psalm cxxv. Verses 3, 5, 6 are omitted.

Hymn 678. Whom Jesu's blood doth sanctify.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture (left in MS.); *Works*, ix. 112. Deut. xxxiii. 3.

The first verse reads—

The people out of Egypt brought,
  Whose burdens He removed,
Whom with a thousand pangs He bought,
  More than His life He loved.
Stronger than death His love was shown:
  And still He doth defend,
And having freely loved His own,
  Will love them to the end.

Hymn 679. The Church's one foundation.

SAMUEL JOHN STONE, M.A. (356).

Written in 1866, and published in *Lyra Fidelium*, headed 'The Holy Catholic Church; The Communion of Saints.'

Bishop Gray of Capetown's defence of the Catholic Faith against Bishop Colenso's teaching stirred Mr. Stone to write this hymn. Ver. 3, 'Though with a scornful wonder,' is an expression of the writer's strong feeling as to this controversy.

The fact that the hymn was chosen as the Processional at the cathedral services at Canterbury, Westminster, and St. Paul's, when the bishops met for the Lambeth Conference of 1888, led Bishop Nelson, of New Zealand, to write—

Bard of the Church, in these divided days
For words of harmony to thee be praise:
Of love and oneness thou dost strike the chords,
And set our thoughts and prayers to tuneful words.
The Church's one Foundation thou didst sing,
Beauty and Bands to her thy numbers bring.
Through church and chancel, aisle, and transept deep,
In fullest melody thy watch-notes sweep;
Now in the desert, now upon the main,
In mine and forest, and on citied plain:
From Lambeth towers to far New Zealand's coast,
Bard of the Church, thy blast inspires the host.

One who was present says, 'The effect of the hymn at St. Paul's on this occasion (in 1888) was almost appalling. Sung by a large congregation, some people say this hymn was really more than they could bear. "It made them feel weak at the knees, their legs trembled, and they felt as though they were going to collapse."'

Hymn 680. Children of the heavenly King.

J. CENNICK (100).

Appeared in twelve verses in *Sacred Hymns for the Children of God in the Days of their Pilgrimage*, 1742, entitled 'Encouragement to Praise.' The abbreviated form in six verses was given in Whitefield's *Collection*, 1753.

Hymn 681. All praise to our redeeming Lord.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 252. 'At Meeting of Friends.' It was originally in eight-line verses.

Hymn 682. How good and pleasant 'tis to see.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767, No. 12; *Works*, vii. 17.

Hymn 683. Behold, how good a thing.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, viii. 250. Psalm cxxxiii. Eleven verses.

Hymn 684. How happy are we.

CHARLES WESLEY (1).

Hymns for the Use of Families, 1767; *Works*, vii. 175. 'To be sung at the tea-table.'

The last verse is omitted—

Come, Lord, from the skies,
And command us to rise
Ready made for the mansions above;
With our Head to ascend,
And eternity spend
In a rapture of heavenly love.

John Wesley was a delightful companion—'always at home, and quite at liberty.' When he visited his friends he poured forth his rich store of anecdotes, and generally closed the conversation with two or three verses of some hymn strikingly appropriate to the occasion. This faculty often astonished those who knew him best. His memory 'was a rich repository' of his brother's hymns. That habit illustrates the heading, 'To be sung at the tea-table.'

Hymn 685. Jesus is our common Lord.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 218. 'Receiving a Christian Friend.'

These are the first two verses—

1. Welcome friend, in that great name
   Whence our every blessing flows,
Enter, and increase the flame
   Which in all our bosoms glows.

2. Sent of God, we thee receive:
   Hail the providential guest!
If in Jesus we believe,
   Let us on His mercies feast.

Then begins the hymn as given here.

In ver. 3 Charles Wesley wrote, 'Till we join the host above.'

Hymn 686. Our friendship sanctify and guide.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 409. 'Hymns for Christian Friends,' No. 4 in a series of fifty-five. It begins—

Author of friendship's sacred tie,
Regard us with a gracious eye,
   Two souls whom Thou hast joined in one.

Half of the hymn is given here. In ver. 4 the original reading is—

In both Thy glorious self reveal,
   Both with the fire of love baptize.

Hymn 687. Come, let us ascend

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 457. 'Hymns for Christian Friends,' No. 41.

The last two verses are omitted.

John Fletcher says at the close of his *Last Check to Antinomianism*, 'When the triumphal chariot of perfect love gloriously carries you to the top of perfection's hill; when you are raised far above the common heights of the perfect; when you are almost translated into glory, like Elijah,—then you may sing with the Rev. Mr. Madan, and the numerous body of imperfectionists who use his collection of Psalms, &c.—

Who in Jesus confide,
They are bold to outride
The storms of affliction beneath.

But when you cannot follow Mr. Madan, and the imperfectionists of the Lock Chapel, to those rapturous heights of perfection, you need not give up your shield. You may still rank among the perfect, if you can heartily join in this version of Psalm cxxxi.—

Lord, Thou dost the grace impart,
Poor in spirit, meek in heart,
I will as my Master be,
Rooted in humility.'

Hymn 688. Father, Son, and Spirit, hear.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 356. 'The Communion of Saints.'

A hymn in six parts, with thirty-nine eight-line verses.

Hymn 689. Christ, from whom all blessings flow.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 361. From the same hymn as 688. Part IV.

Hymn 690. Jesus, united by Thy grace.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 138. 'A Prayer for Persons joined in Fellowship.' Part IV.

The last three verses are omitted.

Hymn 691. Brethren in Christ, and well beloved.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 340. 'On the admission of any person into the Society.'

Two verses are omitted.

2. 'Scaped from the world, redeemed from sin,
By fiends pursued, by men abhorr'd,
Come in, poor fugitive, come in,
And share the portion of thy Lord.

8. In part we only know Thee here,
But wait Thy coming from above:—
And I shall then behold Thee near,
And I shall all be lost in love.

The hymn begins 'Brother in Christ.' The change to the plural in all the verses was made for the 1831 *Supplement* to the Methodist hymn-book.

Such a hymn promises to be more and more useful as the service for the reception of new members gains greater hold on Methodism.

Hymn 692. Thou God of truth and love.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 422. 'Hymns for Christian Friends,' No. 13.

The last verse is omitted.

On September 11, 1803, Jabez Bunting, then a young London minister of twenty-four, returned home one Sunday evening after a hard day's work in the Borough and at Rotherhithe. His superintendent, Joseph Taylor, arrived a little later, and said it had been the hardest day's work he had performed since he left Cornwall many years before. They tried to rouse each other by singing, 'O may Thy Spirit seal,' to Beaumont's tune, which was a favourite with them both, but had not strength enough to finish the verse; so they gave it up and began to talk about Macclesfield.

James Smetham writes, February 11, 1872, 'For a long time past I have seen into a something most wondrous, in what

I fear so many think the *accident* of our circles of friends. It is no accident. If it be true, "He that receiveth you, receiveth Me,' in one sense, it is also in this. God draws nigh in our friend-circles.

> Why hast Thou cast our lot
>   In the same age and place?
> And why together brought
>   To see each other's face?

We are sent to operate on each other and to be operated on; "diamond cut diamond." For want of this recognition of "God with us" in our friends great harm is done. Temper is allowed to thwart God's intentions, neglect is allowed to run it to waste, insensibility to miss its profoundest lessons; so life remains a mean and weary thing.'

Hymn 693. Jesus, great Shepherd of the sheep.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 33. 'Hymns for Believers,' No. 24.

Two verses are omitted.

Hymn 694. Try us, O God, and search the ground.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 136. 'A Prayer for Persons joined in Fellowship.' Part I. Hymn 690 is from Part IV.

In ver. 5 the original is '*sinless* here below.'

Hymn 695. Jesus, soft, harmonious name.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 475. 'For Christian Friends,' No. 53.

Ver. 3, 'See the souls that hang on Thee,' is omitted.

Hymn 696. Come, Wisdom, Power, and Grace divine.

CHARLES WESLEY (I).

Hymns for the Use of Families, 1767; *Works*, vii. 43. No. 39.

Hymn 697. Centre of our hopes Thou art.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 426. 'For Christian Friends,' No. 16.

The first verse is omitted—

Author of the peace unknown,
Lover of my friend and me,
Who of twain hast made us one,
One preserve us still in Thee,
All our heighten'd blessings bless,
Crown our hopes with full success.

Charles Wesley wrote, 'Fill us now with *holy* fires.'

'Cemented by love divine' was felicitously changed in 1904 into 'Joined in one by love divine.'

Hymn 698. Jesus, Thou sovereign Lord of all.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 174. The fourth of a series of six hymns, headed 'Desiring to Pray.' Five verses are omitted.

Charles Wesley's last line was daring—'And, if Thou canst, deny the rest.'

Hymn 699. Shepherd divine, our wants relieve.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 176. 'Desiring to Pray.' Hymn 5.

Hymn 700. Jesus, from whom all blessings flow.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 481. 'Primitive Christianity.' This hymn is Part II., verses 1, 2, 6, 10, 11.

Charles Wesley wrote, 'From every sinful wrinkle free' in ver. 5. The hymn was first published at the close of Wesley's *Earnest Appeal to Men of Reason and Religion*, 1743.

After dinner John Fletcher often sang several verses of 'Primitive Christianity,' particularly that—

> Oh that my Lord would count me meet
> To wash His dear disciples' feet!

Sometimes he read many of those verses with tears streaming down his face.—Wesley's *Life of Mr. Fletcher.*

Hymn 701. O God of our forefathers, hear.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745, No. 125; *Works*, iii. 309.

Hymn 702. From every stormy wind that blows.

HUGH STOWELL, M.A.

'Peace at the Mercy-Seat,' in *The Winter's Wreath*, 1828, an illustrated annual, which lived from 1828 to 1832.

The last verse is here omitted—

> Oh! let my hand forget her skill,
> My tongue be silent, cold, and still,
> This throbbing heart forget to beat,
> If I forget the mercy-seat.

Canon Stowell was the son of the Rector of Ballaugh, near Ramsey; was born at Douglas in 1799, and in 1831 became Rector of Christ Church, Salford, which had been built through his efforts. In 1845 he was Hon. Canon in Chester Cathedral, and in 1851 Rural Dean of Eccles. He was well known as a preacher and author, and a powerful champion of evangelical truth. He wrote the Jubilee Hymn for the British and Foreign Bible Society. He died in 1865.

In 1831 he published *A Selection of Psalms and Hymns*, in which nine of his own hymns appeared. Thirty-four others appeared in the enlarged edition of 1864.

His son says, 'My father's last utterances abundantly showed his love of, and delight in, prayer. Almost every word was prayer, couched for the most part in the language of Holy Scripture, or the Book of Common Prayer, and these prayers were characterized by the deepest humility and most entire self-distrust. Equally apparent was his simple and firm reliance on his Saviour. To the question, "Is Jesus with you and precious to you?" the answer was, "Yes, so that He is all in all to me." During his waking moments he frequently exclaimed, "Very much peace," and several times, "No fear," "Abundance of joy," "A very present help in time of trouble." The morning of his death the only articulate words that we could catch, uttered two or three hours before his decease, were, "Amen! Amen!"

> His watchword at the gates of death,
> He enters heaven by prayer.

At one o'clock on the afternoon of God's day of rest, without a struggle, and without the shadow of pain crossing his peaceful countenance, he entered into rest.'

Hymn 703. Jesus, where'er Thy people meet.

WILLIAM COWPER (60).

Olney Hymns, 1779. Ver. 3, 'Dear Shepherd' is the original reading. Ver. 5 of the original reads—

> Behold, at Thy commanding word
> We stretch the curtain and the cord;
> Come Thou, and fill this wider space,
> And bless us with a large increase.

John Newton says, in April, 1769, 'We are going to remove our prayer-meeting to the great room in the Great House' (an uninhabited house at Olney, belonging to Lord Dartmouth). 'It is a noble place, with a parlour behind it, and holds 130 people conveniently. Pray for us, that the Lord may be in the midst of us there, and that as He has now given us a Rehoboth, and has made room for us, so He may be pleased to add to our numbers, and make us fruitful in the land.' Newton's 'O Lord, our languid frames inspire,' and this hymn of Cowper's, were written for this occasion. Cowper used to take part in and sometimes lead these meetings. His friend the Rev. William Bull, Independent minister at Newport Pagnell, quotes the opinion of some one who was present, that he 'never heard praying that equalled Mr. Cowper's.' In July, 1772, Newton says, 'I preached at the Great House from Heb. ii. 18, to which I was led by Mr. Cowper's prayer.' Next day he wrote to his wife, 'Dear Sir Cowper is as much in the depths as ever. The manner of his prayer last night led me to speak from Heb. ii. 18. I do not think he was much the better for it, but perhaps it might suit others.'

Hymn 704. Come, Thou omniscient Son of Man.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 315. 'Hymns for those that wait for Full Redemption.' 'For any who think they have already attained.' Hymn 22. Three verses omitted.

Hymn 705. Author of faith, we seek Thy face.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 233. 'Hymns of Intercession.' Nine verses.

Hymn 706. Jesu, to Thee our hearts we lift.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 465. 'At meeting of Friends.' Two verses omitted.

Ver. 3 is suggested by the lines—

> All are not lost! There be, Who faith prefer,
> Though few, and piety to God!

which Wesley quotes in his *Earnest Appeal*, § 52.

Ver. 4 reads—

> The grace which kept us to this hour
> Shall keep us faithful to the end!
> When, clothed with majesty and power. . . .

Hymn 707. Father of everlasting grace.

CHARLES WESLEY (I).

Hymns of Petition and Thanksgiving for the Promise of the Father, 1746; *Works*, iv. 165. The first hymn in the pamphlet.

Verses 2–5 are omitted.

Hymn 708. O Thou our Husband, Brother, Friend.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 229. 'Hymns of Intercession,' No. 2.

The last two verses are omitted. Some interesting changes were made in the Large Hymn-book. The original readings are—

Ver. 1. Grateful, unceasing sacrifice.

Ver. 3. The work of faith with power fulfil.

Ver. 4. And pure as God Himself is pure.

Ver. 6. And wash and make us throughly clean,
And change, and wholly sanctify.

Ver. 7. And free from every touch of blame.

No wonder John Wesley regretted that his brother had not given him the opportunity of touching ver. 4 before the 1749 volumes appeared.

Hymn 709. Happy the souls that first believed.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 479. 'Primitive Christianity.' First published at the end of Wesley's *Earnest Appeal*, 1743.

This is from Part I., verses 1, 2, 6, 7, 11, 12, 13. See Hymn 700, which is from Part II.

On July 11, 1751, Charles Wesley dined at Darlaston, once the scene of the fiercest persecution. He says, 'The people are a pattern to the flock—

Meek, simple followers of the Lamb;
They live and speak and think the same.

By their patience and steadfastness of faith, they have conquered their fiercest adversaries. God gives them rest, and they walk in His fear and comforts, increasing daily both in grace and number. The Society was all in a flame of love.'

Hymn 710. Jesus, Lord, we look to Thee.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 52. 'For a Family.'

Ver. 4. Let us each for other care,
Each his brother's burden bear,

has been happily touched by John Wesley.

Hymn 711. Unchangeable, almighty Lord.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 333. 'He that believeth shall not make haste.' Isa. xxviii. 16. Part III. Verses 3 and 4 are omitted.

Hymn 712. Father, at Thy footstool see.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 408. 'Hymns for Christian Friends,' No. 3. Last two verses omitted.

Ver. 1. Father, at Thy footstool see
Two who now are one in Thee.

Hymn 713. Christ, our Head, gone up on high.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 359. 'The Communion of Saints.' John xvii. 20, &c. The first half of ver. 1; second half of ver. 2, and ver. 7.

Hymn 714. God of love, that hear'st the prayer.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 228. Six stanzas of eight lines.

Ver. 6, 'Keep us *humble* and unknown.'

Hymn 715. Let God, who comforts the distressed.

CHARLES WESLEY (1).

Hymns of Intercession for all Mankind, 1758; *Works*, vi. 111. 'For all mankind.'

In ver. 1 the original is, 'The inexplicable groan.'

Hymn 716. God of mercy, God of grace.

HENRY F. LYTE (7).

Psalm lxvii. in *The Spirit of the Psalms*, 1834.

Hymn 717. Abide among us with Thy grace.

JOSHUA STEGMANN, D.D.; translated by MISS WINKWORTH (19).

'Ach bleib mit deiner Gnade' appeared in his *Suspiria Temporum*, 1628, as a 'Closing Hymn.' Its keynote is the 'Abide with us' of Luke xxiv. It was a favourite hymn of Friedrich Wilhelm IV of Prussia.

Miss Winkworth's translation is in her *Lyra Germanica*, 2nd Series, 1858.

The writer was the son of a Lutheran pastor at Sülzfeld. He was born in 1588, trained at Leipzig University, and became Professor of Theology at Rinteln in 1621. The outbreak of war compelled him to leave his post, and after his return the Benedictine monks claimed the property formerly belonging to the nunnery, which had been devoted to paying the stipends of the Lutheran professors. They sent soldiers to Stegmann's house to demand that he should refund his salary, and annoyed him in every way. Soon after he was seized with fever, and died in 1632.

Hymn 718. Jesus, with Thy church abide.

THOMAS B. POLLOCK, M.A. (253), and others.

In *Hymns Ancient and Modern*, 1875. 'For the Church.'

Hymn 719. How large the promise, how divine.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'Abraham's blessing on the Gentiles.' Gen. xvii. 7; Mark x. 14. Some happy revisions have been made. In ver. 2 the word 'of His *extensive* love' is changed to '*unbounded*.'

Hymn 720. See Israel's gentle Shepherd stand.

PHILIP DODDRIDGE (95).

Published 1755, headed 'Christ's condescending regard to little children.'

Hymn 721. O crucified, triumphant Lord!

W. M. BUNTING (249).

Baptismal Hymn. Eph. iv. 5; Acts xvi. 33.

Hymn 722. Lord of all, with pure intent.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, xi. 119. 'They brought Him to Jerusalem to present Him,' &c. Luke ii. 22.

The original is written in the singular—

Ver. 1. From *his* tenderest infancy.
Ver. 2. Jesus, in *my* infant dwell.

Hymn 723. Blessèd Jesus, here we stand.

BENJAMIN SCHMOLCK (1672–1737); translated by MISS WINKWORTH (19).

'Liebster Jesu wir sind hier Deinem Worte nachzuleben' appeared in his *Heilige Flammen*, 1709, entitled 'Seasonable Reflections of the Sponsors on their way with the Child to Baptism.'

Miss Winkworth's translation, which omits two stanzas of the original, is in her *Lyra Germanica*, 2nd Series, 1858.

Schmolck was the son of a Lutheran pastor in Silesia. After his return from the Gymnasium at Lauban in 1688, he preached a sermon which so impressed the patron of his father's living, that he made him an allowance to become a theological student at Leipzig. He became his father's assistant, and in 1702 Lutheran pastor at Schweidnitz, where he spent the rest of his life. His exhausting labours brought on a stroke of paralysis seven years before his death. By the peace of Westphalia (1648), Schweidnitz was allowed only one Lutheran church outside the walls, built of timber and clay, with no tower or bells. Its three clergy had to care for thirty-six villages, and could not give the Sacrament to a sick person without permission from the Roman Catholic priest.

Schmolck was a popular preacher, a zealous pastor, and a man of great tact and discretion. His devotional books spread his fame over Germany. He became the most popular hymn-writer of his day. Besides cantatas and occasional pieces, he wrote nine hundred hymns. ‘A deep and genuine personal religion, and a fervent love to the Saviour, inspire his best hymns; and as they are not simply thought out but felt, they come from the heart to the heart. The best of them are also written in a clear, flowing, forcible, natural, popular style, and abound in sententious sayings, easily to be remembered.’

This English version was sung at the baptism of the Princess Victoria of Hesse at Windsor Castle, 1863.

Hymn 724. Come, Father, Son, and Holy Ghost,
Honour the means ordained by Thee.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 388. ‘At the Baptism of Adults.’

Charles Wesley wrote, ‘Honour the means *enjoin'd* by Thee.’

Hymn 725. Stand, soldier of the cross

BISHOP BICKERSTETH (404).

Written for *Hymnal Companion*, 1870.

Hymn 726. Jesu, at whose supreme command.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Hymns on the Lord's Supper*, 1745; *Works*, iii. 237. No. 30. The sixth verse is omitted—

The grace which sure salvation brings
  Let us herewith receive;
Satiate the hungry with good things,
  The hidden manna give.

In ver. 3 ‘Affix the sacramental seal’ is the original reading.

Hymn 727. Victim divine, Thy grace we claim.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 301. No. 116, section iv. ‘The Holy Eucharist as it Implies a Sacrifice.’ Based on Dr. Brevint's heading to his section 6, ‘Concerning the Sacrament, as it [illegible] a Sacrifice.’ Verses 3 and 4 are omitted.

In ver. 2 Charles Wesley wrote, 'And spreads salvation all around.'

The hymn is based on Dr. Brevint's words, 'This Victim having been offered up in the fulness of times, and in the midst of the world, which is Christ's great temple, and having been thence carried up to heaven, which is His sanctuary, from thence spreads salvation all around, as the burnt offering did its smoke. And thus His body and blood have everywhere, but especially at this Sacrament, a true and real presence. When He offered Himself upon earth, the vapour of His atonement went up, and darkened the very sun; and by rending the great veil it clearly showed He had made a way into heaven. And since He is gone up He sends down to earth the graces that spring continually both from His everlasting sacrifice, and from the continual intercession that attends it. So that we need not say, "Who will go up into heaven?" since, without either ascending or descending, this sacred body of Jesus fills with atonement and blessing the remotest part of this temple.'

Daniel Brevint was born in Jersey in 1616, studied at the Protestant University at Saumur, came to Oxford, and was elected Fellow of Jesus College in 1637. He was deprived of his fellowship by the Parliamentary Commissioners, and returned to Jersey. He became pastor of a French Protestant congregation in Normandy, and chaplain to Marshal Turenne In 1660 he returned to England, and received a stall in Durham Cathedral; was made D.D. of Oxford, 1663; Dean of Lincoln in 1682. He died at Lincoln in 1695. His treatise on *The Christian Sacrament and Sacrifice* (1673) was written in Paris at the request of the princesses of Tourenne and Bouillon, who wished to see the subject of the Lord's Supper treated in a practical and devotional manner. 'Jerusalem,' they said, 'is so flanked about with bastions that the temple can hardly be seen.' The work was written without taking notice of controversial matter, which the author had already discussed in *The Depth and Mystery of the Roman Mass*, and treated two years later in *Saul and Samuel at Endor; or, the new ways of Salvation and Service which usually tempt men to Rome, and detain them there, truly represented and refuted.* Dean Brevint lives in Charles Wesley's *Hymns on the Lord's Supper* and Toplady's 'Rock of Ages.'

Dr. Osborn points out how 'the instructions given in a despised Protestant conventicle in that splendid court [of Paris] are echoed to-day from the ends of the earth. The genius of the Wesleys has given wings to the thought and feeling of Dr. Brevint; the handful of corn shakes like Lebanon.'

Hymn 728. The promise of My Father's love.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. It is No. 3 in Book III.: 'Prepared for the holy ordinance of the Lord's Supper,' and is headed 'The New Testament in the Blood of Christ; or, The New Covenant Sealed.'

Watts laid emphasis in the preface to his *Psalms of David* on the small number of psalms sung at the celebration of the Lord's Supper. 'Though, to speak my own sense freely, I do not think David ever wrote a psalm of sufficient glory and sweetness to represent the blessings of this holy institution.'

Hymn 729. Come, all who truly bear.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 224. No. 13.

Hymn 730. Come, Thou everlasting Spirit.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 226. No. 16.

Hymn 731. Lamb of God, whose dying love.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 228. No. 20. Ver. 4, 'Never will we hence depart,' is omitted.

In the first line 'dying' is a happy substitute for 'bleeding.' John Wesley changed 'thus' into 'now' in 1780.

Hymn 732. Let all who truly bear.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 218. No. 4. In four stanzas of eight lines. The first half of verses 1, 2, 3; the second half of ver. 4.

By these omissions the whole hymn is lifted up to a higher grade.

Hymn 733. In memory of the Saviour's love.

THOMAS COTTERILL (168).

'Blest with the presence of their God,' a hymn of six verses, headed 'For the Sacrament,' appeared in a *Selection of Psalms and Hymns*, Uttoxeter, 1805, edited by the Rev. Jonathan Stubbs. Cotterill and others assisted in the compilation. This cento, verses 3, 5, 6, appeared in R. Whittingham's Collection, 1835.

Hymn 734. Be known to us in breaking bread.

JAMES MONTGOMERY (94).

In his *Christian Psalmist*, 1825, entitled 'The Family Table.' Now used as a Sacramental hymn.

Hymn 735. Here, O my Lord, I see Thee face to face.

DR. H. BONAR (70).

In *Hymns of Faith and Hope*, 1st Series, 1857, headed 'This do in remembrance of Me.'

Dr. Bonar used to go once a year to assist his elder brother, Dr. John James Bonar, of St. Andrew's Free Church, Greenock, at his Communion Service. At his request, this hymn was sent and read aloud after the Communion on the first Sunday in October, 1855. It was printed afterwards with a memorandum of the various services. There are four more verses in the original.

Hymn 736. According to Thy gracious word.

JAMES MONTGOMERY (94).

In his *Christian Psalmist*, 1825, with the motto 'This do in remembrance of Me.' Luke xxii. 19.

From its first appearance this has been one of the most popular Communion hymns.

Hymn 737. Bread of heaven, on Thee I feed.

JOSIAH CONDER.

In his *Star of the East*, 1824, with other poems, chiefly religious and domestic, headed 'For the Eucharist,' and with the words from St. John's Gospel, 'I am the Living Bread which came down from heaven. Whoso eateth My flesh and drinketh My blood, hath eternal life. I am the true Vine.' In the MS. the fourth line of ver. 2 reads, 'From Thy veins I drink and live,' which is happily changed, 'To Thy cross I look and live.'

Mr. Conder (1789–1855) was proprietor and editor of the *Eclectic Review* and the *Patriot* newspaper; wrote many works in prose and poetry, edited the *Congregational Hymn-book*, 1836, and other collections. His own hymns are marked by great beauty of expression and deep spirituality.

Canon Ellerton says Mr. Conder will always be known to Church people by this 'lovely' hymn, 'which might have been written by Bonaventura; and is a remarkable instance of the power which deep and true devotion and living faith have to lift a man above the level of his traditional or intellectual belief, and open to his inward eye the mysteries of the kingdom of God.'

Hymn 738. Bread of the world, in mercy broken.

REGINALD HEBER, D.D. (28).

First published in his *Hymns*, 1827, headed 'Before the Sacrament.'

Hymn 739. By Christ redeemed, in Christ restored.

GEORGE RAWSON (45).

Written in 1857 for Baptist *Psalms and Hymns*, 1858. 'The Lord's Supper.' It is a hymn of unusual tenderness and depth of thought.

Hymn 740. Come, and let us sweetly join.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 350. 'The Love-Feast.' Five parts, twenty-two eight-line verses.

The first part is given unaltered, but divided into four-line verses.

Hymn 741. Come, Thou high and lofty Lord!

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 351. The second part of the hymn on 'The Love-Feast' (740). Ver. 3 omitted.

Hymn 742. Let us join—'tis God commands.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 352. The third part of 'The Love-Feast' hymn (740–1).

In ver. 3, line 7, the original is—

> Conquers hell, and death, and sin,
> Hallows whom it first makes whole.

Hymn 743. Partners of a glorious hope.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1740; *Works*, i. 352. The fourth part of 'The Love-Feast' hymn (740–2).

Hymn 744. Saviour of all, to Thee we bow.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1742; *Works*, ii. 361. 'Unto the Angel of the Church of the Laodiceans.' In three parts, thirty-six verses. Part III., eleven verses; verses 1 to 6 are given here.

Hymn 745. Come, let us use the grace divine.

CHARLES WESLEY (I).

Short Hymns on Select Passages of Scripture, 1762; *Works*, x. 46. Jer. l. 5. In eight-line verses.

'Come and let us join ourselves to the Lord in a perpetual covenant that shall not be forgotten.'

In ver. 5 the original reading is, 'Present with *Thy* celestial host.'

The hymn has long been consecrated by its use in the Covenant Service at the beginning of each year.

After John Fletcher was married, on November 12, 1781, 'from dinner, which was a spiritual meal, as well as a natural one, until tea-time, our time was spent chiefly in fervent prayer or singing. After singing the Covenant Hymn, Mr. Fletcher went to Mrs. Fletcher, and said to her, "Well, my dearest friend, will you join with me in joining ourselves in a perpetual covenant to the Lord? Will you with me serve Him in His members? Will you help me to bring souls to the blessed Redeemer; and, in every possible way, this day, lay yourself under the strongest ties you can, to help me to glorify my gracious Lord?" She answered, like one that well knew where her strength lay, "May my God help me so to do!"'

On July 12, 1778, during his Conference in Dublin, Wesley says, 'After I had several times explained the nature of it, we solemnly renewed our covenant with God. It was a time never to be forgotten; God poured down upon the assembly "the spirit of grace and supplication"; especially in singing that verse of the concluding hymn—

To us the covenant blood apply.'

Hymn 746. O God, how often hath Thine ear.

W. M. BUNTING (249).

'Renewing the Covenant.'

'I wrote it out of the fulness of personal feeling, while yet a youth at school.' He was not eighteen. His brother says it was sent anonymously by W. M. Bunting to his father, then editor of the *Wesleyan Methodist Magazine*. 'He produced and praised it one morning at the breakfast-table, in ignorance that its author was present. As it seems to me, a very partial critic, it "mourns as a dove," while it mounts "up as on wings of eagles."' It was written before he entered the ministry in 1824, and has never lost its hold on Methodism. It appeared in the 1831 *Supplement* to the Methodist hymn-book. It is a tender and heart-searching call to our Church on the first Sunday of the New Year, when it meets for renewal of its covenant with God.

'Just below Agnes Bulmer's lofty Pindaric "Ode for the New Year," and Joshua Marsden's lyric, "What is Time?" came a little "Hymn for the New Year" and the Covenant Service, signed "Juvenis," which has since been sung by millions of Methodists, and will doubtless be sung by millions more, so long as our most impressive annual service shall be solemnized—

O God! how often hath Thine ear
To me in willing mercy bowed!'

(Dr. Benjamin Gregory's *Autobiographical Recollections*, p. 14.)

Hymn 747. O happy day that fixed my choice.

PHILIP DODDRIDGE (95).

Published in 1755, headed 'Rejoicing in our Covenant Engagements to God.' 2 Chron. xv. 15.

It was sung, by Queen Victoria's request, at the confirmation of one of her children. James Montgomery says, 'Blessed is the man that can take the words of this hymn and make them his own from similar experience.'

Dr. Bruce describes St. Matthew's farewell feast to the publicans as 'a kind of poem, saying for Matthew what Doddridge's familiar lines say for many another.'—*The Training of the Twelve*, p. 24.

Hymn 748. Lord, from this time we cry to Thee.

CHARLES LAWRENCE FORD, B.A.

Written as a Confirmation hymn at the request of an old schoolfellow, Canon R. H. Baynes, and published in Canon Baynes's *Home Songs for Quiet Hours*, 1874, and in *Lyra Christi* the same year. The hymn is a reply to the question in Jer. iii. 4, and requires a slight emphasis on 'we' and 'our' in the first two lines. The figures of the desert wandering of Israel and the temptation of Christ are used in the hymn.

Mr. Ford was born at Bath in 1830. His father, an artist, gave him his second name after Sir Thomas Lawrence, whom he had known. He joined the Methodist Society in 1846; became a schoolmaster in Colchester (1848–56), and in Camborne (1856–92), where Sir George Smith and Mr. H. A. Smith were his pupils. After his retirement he resided in Bath. He published *Lyra Christi*, 1874; *Hora Novissima*, 1898. Many of his hymns have appeared in various collections. 'This is My body which is given for you,' was contributed to the Congregational Hymn-book at the request of Dr. Henry Allon. Mr. Ford died in March, 1910.

Hymn 749. When Thy soldiers take their swords.

FRANCES MARY OWEN.

'Called in her own town "The Guardian Angel"' (*Dorothea Beale*, p. 337).

Mrs. Owen, daughter of Mr. Syne, of Glanmore Castle, co. Wicklow, was born in 1842, and married in 1870 the Rev. J. A. Owen, M.A., late Fellow of University College, Oxford, and assistant master at Cheltenham College, 1870–96. Mrs. Owen was proud of her Irish blood. She was devoted to her two children and to the boys of her husband's boarding-house, for whom she held a weekly Bible-class. She gave much of her strength to 'Friendless Girls,' whose life she thought the saddest on earth. She died very suddenly on June 19, 1883. Her friends established at Cheltenham a Home for Friendless Girls in her memory, which is known as the 'Frances Owen Home.' The hymn was written for the boys of her husband's boarding-house about 1872. It will be of great value in the Service for the Public Recognition of New Members. Mr. Owen died in 1907.

Hymn 750. The Saviour, when to heaven He rose.

PHILIP DODDRIDGE (95).

Published in 1755, headed 'The Institution of a Gospel Ministry from Christ. Eph. iv. 11–12. For an Ordination.'

Ver. 1, 'Father of mercies, in Thine house,' and ver. 4 are here omitted.

Hymn 751. Come, Holy Ghost, our souls inspire.

JOHN COSIN, D.D.

John Cosin was born at Norwich in 1594; educated at Norwich Grammar School and Caius College, Cambridge; Master of Peterhouse, 1634; Vice-Chancellor of Cambridge University and Dean of Peterborough, 1640. Cosin was one of the most acute theologians of his time, and was deeply impressed with the possibilities of the Church of England, whose position and orders he was one of the first to uphold. The Puritans complained of his bowings and genuflexions, and of the crucifix set over the altar of his chapel. He was ejected from his living by Parliament in 1644, and went to Paris. After the Restoration he was made Dean and then Bishop of Durham.

He built the magnificent Gothic Chapel at Auckland Castle. He died at Westminster in 1672.

The *Veni, Creator Spiritus* has taken deeper hold on the Church's devotions than any other mediaeval hymn, save, of course, the *Te Deum.* It has been ascribed to Charlemagne, to Ambrose, to Gregory the Great, but on no sufficient grounds. Its use at Pentecost can be traced back to the tenth century. Bells were rung, incense and lights used, and the best vestments worn when it was sung at coronations and ordinations. One of its earliest translators asserts that 'whoever repeats this hymn by day or night, no enemy, visible or invisible, shall assail him.' It moves the soul to its depths, and seems to lead it into the presence of the Creating Spirit.

Cosin's translation was included in his *Collection of Private Devotions*, 1627, when he was Rector of Brancepeth. It contains devotions and a hymn for each of the Canonical Hours. This is assigned to the third hour—nine o'clock—in commemoration of the hour when the Holy Ghost was poured out at Pentecost. It appears in the Book of Common Prayer, 1662, as an alternative form for the older version of sixteen verses, which was often felt to be too long. Mr. Macdonald says, 'Vigorous, without being harsh or uncouth, packing the utmost meaning in fewest words, brief and strong as the Latin itself, it has, I think, no superior, if, indeed, an equal, of its kind.'

Hymn 752. Lord of the harvest, hear.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 342. 'A Prayer for Labourers.'

Ver. 6 is omitted—

On all mankind forgiven
Empower them still to call,
And tell each creature under heaven
That Thou hast died for all.

In ver. 4 the original reading is, 'Saviour of human race.'

Hymn 753. Jesus, Thy wandering sheep behold!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 343. 'A Prayer for Labourers.' It follows 752, and has eleven verses.

The original reads—

Ver. 1. See, Lord, with yearning bowels see
Lost sheep that cannot find the fold.

Ver. 5. A world, who all may turn and live
Through faith in Him that died for all.

There is a grandeur in ver. 5 which the revision does not reach.

Hymn 754. How beauteous are their feet.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. 'The Blessedness of Gospel Times. Isa. lii. 7–10; Matt. xiii. 16, 17.'

Ver. 2 reads, 'How charming.'

Hymn 755. Jesus, Thy servants bless.

CHARLES WESLEY (1).

Hymns on the Acts of the Apostles (left in MS.); *Works*, xii. 456. Acts xxviii. 31. The closing hymn.

Hymn 756. Lord, if at Thy command.

CHARLES WESLEY (1).

Hymns on the Acts of the Apostles (left in MS.); *Works*, xii. 260. Acts xi. 21.

Hymn 757. Disposer Supreme, and Judge of the earth.

JEAN BAPTISTE DE SANTEÜIL; translated by ISAAC WILLIAMS.

'Supreme quales, Arbiter,' for the Festival of an Apostle, in the *Cluniac Breviary*, 1686, where many of his hymns appeared.

Isaac Williams (1802–65) published the Latin text and his rendering in the *British Magazine*, June, 1836, and in *Hymns translated from the Parisian Breviary*, 1839. John Chandler was thus led to write his *Hymns of the Primitive Church*.

Santeüil (1630–97) was born in Paris of a good family, and became one of the canons regular of St. Victor in Paris. He was distinguished as a writer of Latin poetry under the name Santorius Victorinus. He was a wit and a society poet, who flattered the King and courted the great. After thus serving the world he was urged to devote himself to Christian subjects, 'which would secure him every advantage he could wish.' He followed the advice, received a State pension of 800 livres, which, with presents from the Prince of Condé and other nobles, and an allowance made by his own family, gave him a very respectable income. He relapsed for a moment into society verse; but Bossuet took him to task severely, and the poet made an abject apology. He was set to replace the rugged hymns of the *Paris Breviary* by verse that might satisfy scholars and gentlemen, and threw himself heartily into his task. His hymns became popular with the clergy and gentry. He went the round of the churches to hear them sung, and amused his gay contemporaries by the contortions and grimaces with which he recited his own verse.

Isaac Williams was the son of a Chancery barrister. He gained the prize for Latin verse at Oxford, and this led to a friendship with Keble, who took him into the country to read during the vacation with Robert Wilberforce and Hurrell Froude, who introduced him to Newman. He was for two years curate to Thomas Keble at Bisley. He became Newman's curate at St. Mary's, Oxford, and was so identified with the Tractarian party that he failed to gain the Professorship of Poetry in succession to Keble. He left Oxford about this time. His relation to Newman 'had long been a curious mixture of the most affectionate attachment and intimacy, with growing distrust and sense of divergence.' He holds high rank as a devotional writer. Three of the *Tracts for the Times* were from his pen. He died at Stinchcombe in 1865.

The original of ver. 4 reads—

They thunder—their sound it is Christ the Lord!
Then Satan doth fear, his citadels fall:
As when the dread trumpets went forth at Thy word,
And on the ground lieth the Canaanites' wall.

Hymn 758. Not from a stock of ours but Thine.

CHARLES WESLEY (1).

Hymns on the Four Gospels (Nos. 362, 363, and 365, left in MS.); *Works*, x. 280. Matt. xiv. 16–18.

Hymn 759. Jesus, the needy sinner's Friend.

CHARLES WESLEY (1).

Hymns on the Four Gospels (left in MS.); *Works*, x. 282. Matt. xiv. 19.

In the last verse, 'By ministerial hands' is happily toned down to 'By His disciples' hands.'

Hymn 760. Lord of the living harvest.

J. S. B. MONSELL (662).

In *Hymns of Love and Praise*, 2nd edition, 1866. 'For Ember Days and Ordinations.'

Hymn 761. Shine Thou upon us, Lord.

JOHN ELLERTON (603).

'For a Teachers' Meeting.' Contributed in 1889 to Supplemental Hymns to *Hymns Ancient and Modern*.

Hymn 762. Lord, speak to me, that I may speak.

F. R. HAVERGAL (330).

Written April 28, 1872, at Winterdyne, and printed the same year as one of Parlane's musical leaflets. In the original MS. it is headed, 'A Worker's Prayer. "None of us liveth unto himself." Rom. xiv. 7.' It appeared in *Under the Surface*, 1874.

Bishop Bickersteth regarded it 'as the choicest of the many choice contributions made by this sainted poetess to the Church's treasures of song.'

Hymn 763. Master, speak! Thy servant heareth.

F. R. HAVERGAL (330).

Written on Sunday evening, May 19, 1867, at Weston-super-Mare. Published in *Ministry of Song*, 1869.

Hymn 764. Look from Thy sphere of endless day.

WILLIAM CULLEN BRYANT (1794–1878).

For 'Home Missions.' Written in 1840.

Bryant was the son of a physician, to whose careful training he owed a great debt. After ten years at the bar he settled in New York as an editor, and devoted himself to literary pursuits. He was the first American poet who became well known in all Anglo-Saxon lands. Lowell describes him—

He is almost the one of your poets that knows
How much grace, strength, and dignity lies in repose.

In an ode for the poet's seventieth birthday, Lowell pays high tribute to 'the singer of our crew' in the great Anti-Slavery struggle—

But now he sang of faith in things unseen,
  Of freedom's birthright given to us in trust;
And words of doughty cheer he spoke between,
  That made all earthly fortune seem as dust,
Matched with that duty, old as Time and new,
      Of being brave and true.

We, listening, learned what makes the might of words,—
  Manhood to back them, constant as a star;
His voice rammed home our cannon, edged our swords,
  And sent our boarders shouting; shroud and spar
Heard him and stiffened; the sails heard and wooed
      The winds with loftier mood.

In our dark hours he manned our guns again;
  Remanned ourselves from his own manhood's store;
Pride, honour, country, throbbed through all his strain;
  And shall we praise? God's praise was His before;
And on our futile laurels he looks down,
      Himself our bravest crown.

Hymn 765. Lord, grant us, like the watching five.

THOMAS BOWMAN STEPHENSON, B.A., D.D.

Dr. Stephenson, the son of the Rev. John Stephenson, Wesleyan minister, was born at Newcastle, 1839; educated at Wesley College, and entered the Wesleyan ministry in 1860. He was the founder of the Children's Home, and its first Principal. He was President of the Wesleyan Conference, 1891, and was appointed Warden of the Wesley Deaconess Institute in 1903. He died in 1912.

This hymn was intended for the setting apart of deaconesses to their work, but it applies to all workers.

One of Dr. Stephenson's best known hymns, 'This is the glorious gospel word,' was inspired by a Brighton Convention, and published in the *Methodist Sunday School Hymn-Book*, 1879.

Hymn 766. Great God, whose universal sway.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Ps. lxxii. 1–11. 'The Kingdom of Christ.' In ver. 2 Watts wrote, '*Thy* sceptre well becomes His hands.'

Hymn 767. Jesus shall reign where'er the sun.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Ps. lxxii. 12–19.

In ver. 1 Watts wrote, 'Till moons shall wax and wane no more.' Ver. 3, his 'early blessings' is changed into 'young hosannas.' His last line is, 'And earth repeat the loud Amen.'

Two verses are omitted—

Behold! the islands with their kings,
And Europe her best tribute brings;
From north to south the princes meet
To pay their homage at His feet.

There Persia, glorious to behold,
There India shines in eastern gold,
And barb'rous nations at His word,
Submit and bow, and own their Lord.

This hymn was sung on Whit Sunday, 1862, at the beginning of the service which King George of Tonga and his people held under the banyan-trees preparatory to the adoption of a Christian form of government. One after another broke down in sobs over the cannibal horrors from which the gospel had rescued them. Lancashire Fusiliers sang it on a hillside overlooking Jerusalem on the Sunday after the British entered the city (December, 1917).

Hymn 768. Saviour, sprinkle many nations.

ARTHUR CLEVELAND COXE, D.D. (1818–96).

Dr. Coxe was the son of an American Presbyterian minister. In 1842 he became Rector of St. John's, Hartford, and in 1865 was made Protestant Episcopal Bishop of the Western Diocese of New York.

This hymn was begun on Good Friday, 1850, and completed in 1851 in the grounds of Magdalen College, Oxford. It was published in *Verses for* 1851, *in Commemoration of the Third Jubilee of the Society for the Propagation of the Gospel*, edited by the Rev. Ernest Hawkins. It is one of the finest of our missionary hymns. Bishop Coxe published several volumes of poetry.

Hymn 769. The heathen perish; day by day.

JAMES MONTGOMERY (94).

First printed in the *Sheffield Iris*, of which Montgomery was proprietor and editor, April 20, 1824. In his *Christian Psalmist*, 1825, it is headed 'Christian Responsibility.'

Hymn 770. From Greenland's icy mountains.

REGINALD HEBER, D.D. (28).

On Whit Sunday, 1819, Dr. Shipley, Vicar of Wrexham and Dean of St. Asaph, preached in Wrexham Church in aid of the Society for the Propagation of the Gospel, on behalf of whose Eastern missions a Royal Letter had just been issued authorizing collections in every church. A course of Sunday evening lectures also began the same day in Wrexham Church, and Heber was to give the first lecture. Dean Shipley, his father-in-law, asked Heber on the Saturday to write 'something for them to sing in the morning.' Heber moved from the table where the dean and a few friends were sitting to a distant part of the room. After a little time the dean asked, 'What have you written?' Heber read the first three verses. 'There, there, that will do very well,' was the comment. 'No, no, the sense is not complete,' was the poet's reply. He wrote the fourth verse, but the dean would not listen, when he begged, 'Let me add another; oh, let me add another.' All was done in twenty minutes. It is said to have been sung next morning in Wrexham Church to an old ballad tune, ''Twas when the seas were roaring.' The hymn was published in the *Evangelical Magazine*, 1822, and in the *Christian Observer*, February, 1823. The original MS. was long in the possession of Dr.

Raffles, of Liverpool. He probably obtained it from the printer, Kennedy, who set up the type as a boy, and who was a friend of his. It was sold after his death for forty guineas. Heber first wrote 'savage' in ver. 2, but altered it in his MS. to 'heathen.' The MS. is in the John Rylands Library.

The hymn in his little volume is headed, 'Before a Collection made for the Propagation of the Gospel.' Lowell Mason's tune 'Missionary' was written when he was a bank clerk in Savannah in 1823, at the request of a lady who had received the words from a friend in England, and wished to sing them. In half an hour her messenger returned with the music.

Heber says in his *Journal of a Voyage to India*, September, 1823, 'Though we were now too far off Ceylon to catch the odours of the land, yet it is, we are assured, perfectly true that such odours are perceptible to a very considerable distance. In the Straits of Malacca a smell like that of a hawthorn hedge is commonly experienced; and from Ceylon, at thirty or forty miles, under certain circumstances, a yet more agreeable scent is inhaled.' This note is an interesting comment on ver. 2.

Hymn 771. Jesu, be endless praise to Thee.

COUNT VON ZINZENDORF (69); translated by J. WESLEY (36).

Hymns and Sacred Poems, 1740; *Works*, i. 349. 'The Believer's Triumph. From the German.'

The last four verses of Hymn 370, 'Christi Blut und Gerechtigkeit.' Wesley's translation has twenty-four verses.

Ver. 2 reads—

Ah, give me now, all-gracious Lord,
With power to speak Thy quickening word;
That all who to Thy wounds will flee
May find eternal life in Thee.

Hymn 772. Head of Thy Church, whose Spirit fills.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 228. 'Hymns of Intercession,' No. 1. Verses 2, 7, 8 omitted.

In ver. 1 the original reading is, 'and *simplifies* the whole.'

Hymn 773. Father of boundless grace.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 468. Isa. lxvi. 18. Ver. 2 is omitted.

Hymn 774. The heavens declare Thy glory, Lord.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Psalm xix. 'The Books of Nature and Scripture compared; or, the Glory and Success of the Gospel.'

Ver. 6 is omitted—

The noblest wonders here we view
  In souls renew'd and sins forgiv'n;
Lord, cleanse my sins, my soul renew,
  And make Thy word my guide to heav'n.

In ver. 2 Watts wrote, 'And nights and days, Thy power confess.'

Hymn 775. Eternal Lord of earth and skies.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 422–3, 415. Isa. xlv.; xlii. 4. A composite hymn from Nos. 1,166, 1,167, 1,149. The last two lines of ver. 1 are taken from ver. 2 of No. 1,166.

In ver. 2 the original reading is '*swear* allegiance.'

Hymn 776. Almighty God of love.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 469. Isa. lxvi. 19, 20.

Hymn 777. O let the prisoners' mournful cries.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 231. 'Hymns of Intercession,' No. 3. Eighteen verses.

Verses 6–9, 11 and 12 are here given.

This hymn was printed as early as 1743, as 'A prayer for those who are convinced of sin,' at the end of *The Nature, Design, and General Rules of the United Societies*, and is found in most, if not all, the editions of that tract published during Wesley's life. It begins—

O most compassionate High-Priest,
  Full of all grace we know Thou art;
Faith puts its hands upon Thy breast,
  And feels beneath Thy panting heart.

Hymn 778. Thou whose almighty word.

JOHN MARRIOTT, M.A. (1780–1825).

His son says this hymn for Missions was written about 1813. It was printed in the *Friendly Visitor*, July, 1825, and in *Lyra Britannica*, 1867. Quoted by Rev. T. Mortimer in Great Queen St. Chapel, May, 1825, printed in *Evang. Mag.*, June, 1825.

In the third verse the original reads, 'Bearing the lamp of grace,' and in the fourth, 'Wisdom, love, might.'

The Rev. John Marriott was son of the Rector of Cottesbach, near Lutterworth. He became tutor in the family of the Duke of Buccleuch, who presented him to the rectory of Church Lawford, Warwickshire. Whilst living in the duke's household he formed the friendship with Sir Walter Scott, which is commemorated in the dedication to him of the second canto ot *Marmion*—

For we had fair resource in store
In classic and in Gothic lore:
We mark'd each memorable scene,
And held poetic talk between;
Nor hill, nor brook, we pass'd along
But had its legend or its song.

His wife's health compelled him to live in Devonshire, and he died at Broadclyst, near Exeter. He was the father of 'Charles Marriott,' whom Burgon describes as 'The Man of Saintly Life,' in his *Twelve Good Men*. In the first public examination at Oxford, 1802, Marriott's was one of two names in the First Class.

Hymn 779. O that the Lord's salvation.

HENRY F. LYTE (7).

Psalm xiv., *The Spirit of the Psalms*, 1834.

Hymn 780. Lord, Thy ransomed church is waking.

SARAH GERALDINA STOCK (1838–98).

'Home Missions.' For the London February Mission, 1874, and published in the *Church Sunday School Magazine*, February, 1874.

Miss Stock was the sister of Mr. Eugene Stock, Editorial Secretary of the Church Missionary Society. She published *Lessons on Israel in Egypt*, *The Child's Life of our Lord*, and other volumes. Her last work was to prepare a hymn-book for the Church Missionary Society. She died just before it was published.

Hymn 781. Christ for the world! we sing.

SAMUEL WOLCOTT, D.D.

'Missions.'

Dr. Wolcott was born at South Windsor, Connecticut, in 1813; educated at Yale and Andover. He was a missionary in Syria, 1840–2; then a Congregational minister in the United States. For some time he was Secretary of the Ohio Home Missionary Society. He began to write hymns late in life, but wrote more than two hundred. He was asked by a friend to help in preparing a selection of hymns, and whilst thus engaged the question arose in his mind, 'Can I not write a hymn?' He was in his fifty-sixth year, and had never put two rhymes together, but he got to work and mapped out a hymn, 'Father! I own Thy voice,' which he found to his surprise 'could actually be sung.' It was inserted in his friend's *Songs for the New Life* (Chicago, 1869). He died in 1886.

This hymn was written on February 7, 1869. Dr. Wolcott said, 'The Young Men's Christian Association of Ohio met in one of our churches, with their motto in evergreen letters over the pulpit, "Christ for the World, and the World for Christ."' This suggested the hymn. It was composed on his way home from that service.

Hymn 782. Tell it out among the heathen that the Lord is King.

F. R. HAVERGAL (330).

Written at Winterdyne, April 19, 1872; first published in *Evening Hours*, 1872.

It was a snowy morning, and Miss Havergal was not able to go to church. She was in bed, and 'asked for her Prayer-book, as she always liked to follow the services of the day. On Mr. Shaw's return from church, he heard her touch on the piano. "Why, Frances, I thought you were upstairs!" "Yes; but I had my Prayer-book, and in the Psalms for to-day I read, 'Tell it out among the heathen that the Lord is King.' I thought, 'What a splendid first line!' and then words and music came rushing in to me. There, it's all written out." With copper-plate neatness she had rapidly written out the words, music, and harmonies complete.'

Dr. James, Vicar of North Marston, says that Miss Havergal had exhausted herself at a Somersetshire garden-party, but happened to overhear her hostess's regret that the servants had not been present. She exclaimed, 'Oh, if it is work for the Master, of course I can do it.' She was suffering much from the sting of a bee, but threw off her hat and gloves, sat down at the piano, and greatly impressed 'a whole retinue of servants' by singing from the *Messiah*, 'Come unto Me, all ye that labour and are heavy laden, and I will give you rest.' When all was done she stood up and said, 'Now I am going to tell you what *you* must do when you yourselves have accepted the invitation.' She sang out before her spellbound audience, 'Tell it out among the heathen that the Lord is King' to her own music. As they lingered she promised to send each of them a copy. Dr. James said that at least one person was turned to Christ by that musical afternoon.

Hymn 783. Spread, O spread, thou mighty word.
Walte, fürder, nah und fern.

JONATHAN FRIEDRICH BAHNMAIER; translated by MISS WINKWORTH (19).

'Missions.' Published in 1827. Miss Winkworth's translation appeared in her *Lyra Germanica*, 2nd Series, 1858. The original has three more verses.

Bahnmaier was born at Oberstenfeld, Würtemberg, where his father was Town Preacher, July 12, 1774. In 1815 the son became Professor of Education and Homiletics at Tübingen; in 1819 Town Preacher at Kirchheim-unter-Teck, where he preached his last sermon on August 15, 1841. Two days later he was struck down by paralysis whilst visiting a village school, and died next day. He was noted as a preacher, and took deep interest in education, missions, and Bible societies.

Hymn 784. Speed Thy servants, Saviour, speed them.

THOMAS KELLY, M.A. (209).

'Departure of Missionaries.' From *Hymns on Various Passages of Scripture*, 1826.

Hymn 785. And are we yet alive.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 466. 'For Christian Friends,' No. 46. In four eight-line stanzas.

Ver. 1 of the original reads—

Glory and thanks to Jesus give
For His almighty grace.

Ver. 2, 'What mighty conflicts past.'

The closing verse is omitted—

Jesus, to Thee we bow
And for Thy coming wait:
Give us for good some token now
In our imperfect state;
Apply the hallowing word,
Tell each who looks for Thee,
Thou shalt be perfect as thy Lord,
Thou shalt be all like Me!

It has been consecrated to the opening of Conference for more than a century, and is hallowed by a multitude of associations in all branches of the Methodist family.

Hymn 786. All thanks to the Lamb, who gives us to meet!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 468. 'For Christian Friends,' No. 48. Two verses are omitted.

In ver. 3 the original reads, 'Our *Jesus* from evil, for ever the same.'

Hymn 787. Glory be to God above.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 220. 'At the Meeting of Christian Friends.'

Of the six verses, the first three are here given. The last lines of ver. 2 read—

Lasting comfort, steadfast hope,
Solid joy, and settled peace.

Ver. 3, 'Never, never may we rest.'

Hymn 788. Appointed by Thee, we meet in Thy name.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 427. The three omitted verses have their private interest—

1. How happy the pair, Whom Jesus unites
In friendship to share Angelic delights,
Whose chaste conversation Is coupled with fear,
Whose sure expectation Is *holiness here!*

2. My Jesus, my Lord, Thy grace I commend,
So kind to afford My weakness a friend!
Thy only good pleasure On me hath bestow'd
An heavenly treasure, A servant of God.

5. The heavenly prize Is ever in view,
Till both shall arise, Created anew;
That first resurrection, We pant to attain,
Go on to perfection, And suffer to reign.

Wesley writes to Mrs. Crosby in 1766 (*Works*, xii. 355): 'There is an amazing increase in the work of God within these few months in the North of Ireland. And no wonder; for the five preachers who have laboured there, are all men devoted to God; men of a single eye, whose whole heart is in the work, and who—

Constantly trample on pleasure and pain.'

Hymn 789. Jesus, we look to Thee.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 467. 'For Christian Friends,' No. 47. The last eight lines are omitted.

In ver. 1 the original reads, 'Thy name is life, and *joy*, and peace.'

Hymn 790. See, Jesu, Thy disciples see.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 469. The last two verses are omitted.

Hymn 791. Blest be the dear uniting love.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 221. 'At Parting.' Two verses omitted.

In ver. 2 the original reads, 'And do His work below.'

John B. Gough gives an account in his *Autobiography* of his leaving home as a boy for America in June, 1839. The ship was becalmed off Sandgate, and his father came on board. When the visitors left for the shore they formed their boats in a half-circle. They stood up, and their blended voices floated over the calm waters as they sang—

> Blest be the dear uniting love.

Dr. Benjamin Gregory (*Side-Lights*, p. 431) says that at the close of the Conference of 1848 Dr. Newton was 'strongly moved, as by some heavenly afflatus. I never heard that noblest of all human voices roll out such tones of majesty as he gave out the parting hymn—

> 'Blest be the *dear, uniting* love.

No one thought that the next Conference would bring the crash.'

Hymn 792. And let our bodies part.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 462. 'For Christian Friends. At Parting.' Part I. Sixteen lines are omitted.

In ver. 2 the original is—

> Did first our souls unite,
> And still He holds, and keeps us one.

In ver. 6 'toils' is substituted for 'griefs.'

Hymn 793. Jesus, accept the praise.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 271. 'At the Parting of Friends.' Three verses omitted.

Hymn 794. God of all consolation, take.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 280. The last hymn in the pamphlet, 'At the Parting of Friends.' Eight verses of eight lines, from which this selection is made.

Hymn 795. Lift up your hearts to things above.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 478. 'For Christian Friends,' Hymn 55. Twelve verses. Verses 3, 8, 11 are omitted.

Hymn 796. The grace of Jesus Christ the Son.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 60. 2 Cor. xiii. 14. The first line is, 'The merit of Jehovah's Son.'

Hymn 797. May the grace of Christ our Saviour.

JOHN NEWTON (109).

Olney Hymns, 1779. [illegible] Cor. xiii. 14. It has been translated into several languages.

Hymn 798. Lord, dismiss us with Thy blessing.

ROBERT HAWKER, M.D. (1753–1827).

In his *Psalms and Hymns sung by the Children of the Sunday School in the Parish Church of Charles, Plymouth, at the Sabbath Evening*

Lecture, 9th edition, no date; 11th edition, 1811. The Sunday school was established in 1787.

The original reads—

Lord, dismiss us with Thy blessing,
  Bid us all depart in peace;
Still on gospel manna feeding,
  Pure seraphic love increase;
Fill each breast with consolation,
  Up to Thee our hearts we raise,
Till we reach that blissful station,
  Where we'll give Thee nobler praise.
And sing hallelujah to God and the Lamb,
  For ever and ever, for ever and ever,
    Hallelujah, Hallelujah, Hallelujah!

Dr. Hawker was born at Exeter, and educated as a doctor, but in 1778 was ordained, and in 1784 became incumbent of Charles the Martyr, Plymouth, where he remained till his death.

The Rev. Robert Stephen Hawker, the eccentric Vicar of Morwenstow, was his grandson, and is said to have ventured to criticize the hymn, not knowing that it was his grandfather's, and to have read over to him an improved version which he proposed to substitute for it. Dr. Hawker was a very popular preacher. His *Concordance and Dictionary to Sacred Scriptures* and *The Poor Man's Commentary on the Old and New Testament* were once in much request.

Hymn 799. Lord, dismiss us with Thy blessing.

JOHN FAWCETT, D.D.

Dr. Fawcett (1740–1817) was born at Lidget Green, near Bradford, Yorks; converted under Whitefield's ministry at the age of sixteen, and joined the Methodists, but three years later became a Baptist. In 1765 he became Baptist minister at Wainsgate, near Hebden Bridge. In 1772 he accepted an invitation to follow Dr. John Gill as pastor at Carter's Lane, London. He preached his farewell sermons, and his goods were packed in vans for the journey to London, when the love and tears of his people made him decide to remain with them. In 1777 a chapel was built for him at Hebden Bridge. He opened a school at Brearley Hall, where he lived. He wrote various prose works, and in 1782 published 166 'Hymns adapted to the circumstances of Public Worship and Devotion.' They were mostly written to be sung after his sermons. 'How precious is the Book divine,' 'Blest be the tie that binds,' are two of his best hymns.

'Lord, dismiss us with Thy blessing' appears in many collections from 1773 to 1780 without author's name; but in 1786 it is stated in a York *Selection of Psalms* to be by Dr. Fawcett. Dr. Julian concludes that Dr. Fawcett is the most probable author, though it is not in his *Hymns*, 1782, nor in his published *Works*. Several of his hymns are found in the *Gospel Magazine*, but are not in his works.

Hymn 800. God be with you till we meet again.

JEREMIAH EAMES RANKIN, D.D. (1828–1904).

Dr. Rankin was born at Thornton, New Haven, of Scotch and English descent. He has done service as a Congregational minister in the United States, and President of Howard University, Washington (Columbia). He edited the *Gospel Temperance Hymnal*, 1878, and *Gospel Bells*.

This hymn 'was written as a Christian good-bye, and first sung in the first Congregational Church of which I was minister for fifteen years. We had gospel meetings on Sunday nights, and our music was intentionally of the popular kind. I wrote the first stanza, and sent it to two gentlemen for music. The music which seemed to me best suited to the words was written by Mr. Tomer, teacher of public schools in New Jersey, at one time on the staff of General O. O. Howard. After receiving the music (which was revised by Dr. J. W. Bischoff, the organist of my church) I wrote the other stanzas.'

The Methodists took up the hymn, and at Ocean Grove five different organizations were heard to close their worship with it. Dr. F. E. Clark, founder of the Christian Endeavour movement, says it followed him as a benediction hymn all round the world. It was sung at the grave of the wife of President Hayes.

The hymn was a great favourite with the Christian soldiers in the South African War. The number of the hymn in Sankey's collection was 494, and this was used by the men as a password. 'On sentry, men meet and whisper, "Four-nine-four." They write it in letters, and shout it as they or their comrades go to battle. They murmur it dying on the veldt.'—*Chaplains in Khaki*, p. 32.

Hymn 801. Happy the souls to Jesus joined.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745, No. 96; *Works*, iii. 286. 'We' is changed into 'they' in ver. 1; 'hence' to 'thence' in ver. 4.

Ver. 4, Dean Brevint says, 'In the purpose of God, His Church and heaven go together; that being the way that leads to this; as the holy place to the holiest.'

Wesley says, on November 1, 1766, 'God, who hath knit together His elect in one communion and fellowship, gave us a solemn season at West Street (as usual) in praising Him for all His saints. On this day in particular, I commonly find the truth of those words—

The Church triumphant in His love, &c.'

Hymn 802. What are these arrayed in white.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 294.

Two young Methodists from Pontefract sat up with Sammy Hick during the last night of his life. He repeatedly exclaimed, 'Glory, glory, glory'; then he broke out, 'I shall see Him for myself, and not for another. The Lord has wrought a miracle for me. He can—I know He can—I cannot dispute it. Christ in me the hope of glory. I am like the miser; the more I have, the more I want.' 'Sing the hymn, "What are these arrayed in white."' Whilst they sang he continued to wave his hand in triumph.

Hymn 803. Give me the wings of faith to rise.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'The Examples of Christ and the Saints.' In ver. 2 Watts wrote, 'And wet their couch with tears.'

Dr. Doddridge wrote to Watts, 'I was preaching in a barn last Wednesday, to a company of plain country people. After a sermon from Heb. vi. 12, we sang one of your hymns, commencing, "Give me the wings of faith to rise," and had the satisfaction to see tears in the eyes of several of the auditory. After the service some of them told me they were not able to sing, so deeply were their minds affected with it; and the clerk in particular told me he could hardly utter the words of it. These were most of them poor people who work for their living.'

Hymn 804. O God, to whom the faithful dead.

JOSIAH CONDER (737).

In *Congregational Hymn-book*, 1836, headed 'Whose faith follow.' The first line reads, 'happy dead.'

Hymn 805. Come, let us join our friends above.

CHARLES WESLEY (1).

Funeral Hymns, 2nd Series, 1759; *Works*, vi. 215. The first hymn of the set. Ver. 2 reads—

Part of His host hath cross'd the flood,
And part is crossing now.

The second hymn in the pamphlet is, 'How happy every child of grace'; the third, 'And let this feeble body fail.' These are the riches of the collection; the rest are tributes to friends, such as John Meriton, James Hervey, Thomas Walsh, Mr. Lampe, Mr. Hutchinson, Grace Bowen, and others.

John Wesley (*Works*, xiii. 514) once in company referred to Dr. Watts's tribute to *Wrestling Jacob*, and added, 'Oh, what would Dr. Watts have said if he had lived to see my brother's two exquisite *Funeral Hymns*, beginning, "How happy every child of grace" and "Come, let us join our friends above"?' This was the hymn that John Wesley and his congregation in Staffordshire were singing at the hour when Charles joined the company in heaven. When Wesley preached his farewell sermon in Dublin on July 12, 1789, he gave out and commented on this hymn, which he said was the sweetest his brother ever wrote.

Richard Watson says, 'The funeral hymns have but little of the softness of sorrow, perhaps too little, but they are written in that fulness of faith which exclaims over the open tomb, "Thanks be to God which giveth us the victory, through our Lord Jesus Christ." Dr. Stevens writes (*History of Methodism*, Bk. iv. chap. 2): 'Many of his elegies have an unearthly power; a sadness of the grave pervaded by the rapture of heaven. His *Funeral Hymns*, occasioned, with hardly an exception, by actual deaths, constitute the most perfect part of the Methodist psalmody, and for a hundred years and more these testimonials of the dying triumphs of their early brethren have been sung at the death-beds and funerals of Methodists throughout the world.' The Bishop of Hereford (Dr. Percival) told Mr. Stead that he considered the verse, 'One army of the living God,' 'one of the finest in the whole range of hymnology.'

On May 6, 1905, the American Ambassador, Mr. Choate, was entertained at a farewell banquet at the Mansion House, London. The leading representatives of every department of English public life met to do honour to one who had laboured, during the six years he had been ambassador, to promote goodwill between the two sister nations. He said that he was resigning his great post because he was homesick. 'My friends on this side of the water are multiplying every day in numbers and increasing in the ardour of their affections. I am sorry to say that the great host of my friends on the other side are as rapidly diminishing and dwindling away. "Part of the host have crossed the flood, and part are crossing now," and I have a great yearning to be with the waning number.'

The Rev. Asahel Nettleton (1783-1844), a powerful American evangelist, often referred to this hymn in his last illness with the deepest affection. Dr. Nicholas Murray visited Dr. Childs at Hartford, and preached for him in the Presbyterian church on January 13, 1861. He repeated with deep pathos the stanzas, 'One family we dwell in Him,' and 'One army of the living God.' 'Who of us,' said his host, 'supposed that his feet were even then touching the dark waters—that our next message about him would be that he had "crossed the flood"?'

Mrs. Fison, wife of the Bishop of Hokkaido, says that in 1874 her husband sometimes took the service at Camp Hill for the English marines at Yokohama. A friend told her that after one service he joined an officer in the porch. As they walked away the soldier said, 'Come, let us join our friends above,' which they had just been singing, was his favourite hymn. He repeated two lines—

Part of His host have crossed the flood,
And part are crossing now.

Within two days he had joined the army who have 'crossed the flood.' He was riding out with a brother officer, and in passing through a village near Yokohama they met a Daimio and his retinue. The Englishmen were ordered to dismount, but, probably not understanding the order, they were cut down and killed.—*Church Missionary Intelligencer*, January, 1906.

Hymn 806. The Son of God goes forth to war.

REGINALD HEBER, D.D. (28).

'St. Stephen,' published in *Hymns*, 1827. In his manuscript collection in the British Museum it reads, 'The Son of God is gone to war.'

In Mrs. Ewing's *Story of a Short Life* it is the favourite hymn in the barracks, where the soldiers call it the 'tug of war' hymn. The officer's son, who had been crippled for life by an accident, begs just before his death that the soldiers will sing it again. They go under his window, and when in the midst of the verse, 'A noble army, men and boys,' a hand is seen at the window pulling down the blind. The brave sufferer is gone. The story made the hymn widely popular among children as the 'tug of war' hymn.

Hymn 807. For all the saints who from their labours rest.

WILLIAM WALSHAM HOW, D.D. (177).

Published in *Hymns for Saints' Days, and other Hymns by a Layman* (Earl Nelson), 1864, in eleven stanzas of three lines with the refrain, 'Alleluia.' The original form of the first line is 'For all Thy saints,' but the bishop altered it to 'For all *the* saints.'

Hymn 808. How bright those glorious spirits shine!

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'The Martyrs glorified.' Rev. vii. 13, &c., beginning, 'These glorious minds, how bright they shine!'

Watts's hymn was recast in the draft of the Scottish *Translations and Paraphrases*, 1745, and considerably altered in 1781. William Cameron, parish minister of Kirknewton, Midlothian, who died in 1811, seems to have been largely responsible for the 1781 alterations. The doxology is from *Hymns Ancient and Modern*.

When Duncan Matheson, the Scotch evangelist, was working in the Crimea, he was returning one night, worn out, from Sebastopol to the old stable at Balaclava where he lodged. He was trudging through mud knee-deep, and the siege seemed no nearer an end, yet above the stars were looking down from the clear sky. He began to sing, 'How bright those glorious spirits shine.' Next day he found a soldier shivering under a verandah, with his bare toes showing through his worn-out boots. Matheson gave him half a sovereign to buy a new pair. The soldier thanked him. 'I am not what I was yesterday. Last night as I was thinking of our miserable condition, I grew tired of life, and said to myself, "I can bear this no longer, and may as well put an end to it." So I took my musket and went down yonder in a desperate state, about eleven o'clock; but as I got round the point, I heard some person singing, "How bright those glorious spirits shine"; and I remembered the old school and the Sabbath school where we used to sing it. I felt ashamed of being so cowardly, and said, "Here is some one as badly off as myself, and yet he is not giving in." I felt, too, he had something to make him happy which I had not, but I began to hope I, too, might get the same happiness. I returned to my tent, and to-day I am resolved to *seek the one thing*.' 'Do you know who the singer was?' asked the missionary. 'No,' was the reply. 'Well,' said Mr. Matheson, 'it was I.' Tears rushed into the soldier's eyes, and handing back the half-sovereign, he said, 'Never, sir, can I take it from you after what you have been the means of doing for me.'

Hymn 809. The saints of God! their conflict past.

WILLIAM DALRYMPLE MACLAGAN.

In *Church Bells*, 1870, and in S.P.C.K. *Church Hymns*, 1871. His Good Friday hymn, 'Lord, when Thy kingdom comes, remember me,' was written for *Hymns Ancient and Modern*, 1875.

Archbishop Maclagan, son of David Maclagan, M.D., was born in Edinburgh in 1826. He served as an officer in India, but entered the Church of England; was Rector of Newington, 1869-75; Vicar of Kensington, 1875-8; Bishop of Lichfield, 1878; Archbishop of York, 1891.

Hymn 810. Hark! the sound of holy voices.

CHRISTOPHER WORDSWORTH, D.D. (187).

For All Saints' Day, *Holy Year*, 1862.

The verse, 'Now they reign in heavenly glory,' was omitted in earlier editions of *Church Hymns* (S.P.C.K.), because it was thought to imply 'that the blessed are already in the full fruition of their future and everlasting glory—the Beatific Vision'; but, as Canon Ellerton points out, Dr. Wordsworth showed that he did not intend it to be an exposition of the *present* condition of the saints in the Intermediate State.

The bishop said, 'The whole hymn from beginning to end is in harmony with the Epistle for the festival of the day (Rev. vii. 2, &c.), and like it in the utterance in triumphant song of a vision of the *final* gathering of the saints.'

Hymn 811. Lord of our life, and God of our salvation.

MATTHÄUS APELLES VON LÖWENSTERN; translated by PHILIP PUSEY.

'Christe, du Beistand deiner Kreuzgemeine,' appeared in 1644, entitled 'Sapphic Ode. For spiritual and temporal peace.' It reflects the atmosphere of the Thirty Years' War, during which the writer lived.

Philip Pusey (1799-1855), elder brother of Dr. Pusey and son of the first Viscount Folkestone, contributed this version to Reinagle's *Psalm and Hymn Tunes*, 1840.

The fourth verse is here omitted—

> Peace in our hearts, our evil thoughts assuaging,
> Peace in Thy Church, where brothers are engaging,
> Peace, when the world its busy war is waging,
> Calm Thy foes raging.

Löwenstern was a saddler's son, born at Neustadt, Silesia, in 1594. He early distinguished himself by his musical abilities, and in 1625 was appointed music treasurer and director at Bernstadt by Duke Heinrich Wenzel of Münsterberg. In 1631 he became Rath and secretary and director of finance. He passed into the service of the Emperor Ferdinand II as Rath, and was ennobled by Ferdinand III. He died at Breslau in 1648. His thirty hymns were accompanied by music of his own, and some were written on the mottoes of the princes under whom he served.

Niebuhr the historian was sometimes heard to repeat this hymn to himself in the midst of his literary research. It was also a favourite of Bunsen's.

Hymn 812. O God, our help in ages past.

ISAAC WATTS, D.D. (3).

Psalms of David, 1719. Ps. xc. 1–5. 'Man frail and God eternal.' The original reads—

Ver. 1. Our God, our help in ages past.
Ver. 2. Thy saints have dwelt secure.
Ver. 5. With all their lives and cares.

Ver. 4 of the original is omitted, and ver. 8—

Thy word commands our flesh to dust,
'Return, ye sons of men';
All nations rose from earth at first,
And turn to earth again.

Like flow'ry fields the nations stand,
Pleas'd with the morning light:
The flow'rs beneath the mower's hand
Lie with'ring ere 'tis night.

It appeared in Wesley's *Psalms and Hymns* in 1738.

On Sunday, September 30, 1810, Henry Martyn had the joy of preaching in the church which he had induced the authorities to form out of a bungalow at Cawnpore. The band of the regiment led the music, and he preached to the natives, giving them a short account of our Lord's life and teaching. He was known to be in a most dangerous state of health, and the flush on his cheek showed that his days were few. After service he returned to his bungalow, and fell almost fainting on a sofa in the hall. His friend, Mrs. Sherwood, says, 'Soon, however, he revived a little, and called us all about him to sing. It was then that we sang to him that sweet hymn which thus begins: "O God, our help in ages past."'

In *Shirley* Charlotte Brontë describes this as the hymn which, at the invalid's request, Mrs. Pryor sang by the bedside of Caroline Helstone just before she made known to the girl that she was her mother. 'No wonder Caroline liked to hear her sing; her voice, even in speaking, was sweet and silver clear; in song it was almost divine; neither flute nor dulcimer has tones so pure. But the tone was secondary compared to the expression which trembled through: a tender vibration from a feeling heart.

'The servants in the kitchen, hearing the strain, stole to the stair-foot to listen; even old Helstone, as he walked in the garden, pondering over the unaccountable and feeble nature of women, stood still among his borders to catch the mournful melody more distinctly. The hymn followed him faintly as he crossed the fields; he hastened his customary sharp pace, that he might get beyond its reach.'

John Bright greatly loved this hymn, about which he used to speak to Sir Henry Fowler. It was sung with great effect at Mr. Gladstone's funeral service.

Hymn 813. Lord, Thou hast been our dwelling-place.

T. H. GILL (52).

National Hymn. 'Begun among the Waldenses, 1864,' for their third centenary. It was published in *Golden Chain of Praise*, 1869, headed 'The Hymn of the Waldenses.'

A note says, 'This hymn as a whole belongs to the Waldenses only, among whom it was begun; but all the people of God have an interest in the first two and the last verses. Those are the verses here given.

Hymn 814. Thee we adore, eternal Name!

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. 'Frail life, and succeeding eternity.'

In Wesley's *Psalms and Hymns*, 1738.

George Bellamy, who died of fever in Demerara in 1821, repeated the first verse of this hymn in his last illness as his negro servant bathed his head with vinegar. The man saw that the missionary's faith was strong. 'Massa no 'fraid; dis sickness for de glory of God.' Another missionary, Mr. Ames, was ill and died. The fact was carefully kept from his friend, but he seemed to know, for he said, 'Ames is gone! I'll go too,' and soon after passed away.

Hymn 815. O God, the Rock of Ages.

BISHOP BICKERSTETH (404).

Written in 1860.

Hymn 816. I hoped that with the brave and strong.

ANNE BRONTË.

Anne Brontë (1820–49) was the youngest daughter of the Rev. Patrick Brontë, Vicar of Haworth. She was joint-author with her sisters of a volume of *Poems*, 1846, and wrote, under her *nom-de-plume*, 'Acton Bell,' *Agnes Grey* and *The Tenant of Wildfell Hall.* Emily Brontë died of consumption, December 19, 1848, and on May 28, 1849, Anne followed her. Charlotte Brontë says she found support in 'her most painful journey' from the Christian doctrines, in which she firmly believed. 'I witnessed their efficacy in her latest hour and greatest trial, and must bear my testimony to the calm triumph with which they brought her through.' Her sister adds a little sketch of her character. 'Long-suffering, self-denying, reflective, and intelligent, a constitutional reserve and taciturnity placed and kept her in the shade, and covered her mind, and especially her feelings, with a sort of nun-like veil, which was rarely lifted.' She was the youngest of the three sisters, 'with a delicate complexion, a slender neck, and small, pleasant features.' Charlotte Brontë gives this hymn as the last memento of her sister, and adds a footnote, 'These lines written, the desk was closed, the pen laid aside—for ever.' She says her sister's belief in God as a Creator and a Saviour was 'a sure and steadfast conviction, on which, in the rude passage from Time to Eternity, she threw the weight of her human weakness, and by which she was enabled to bear what was to be borne, patiently—serenely—victoriously.' She died at Scarborough, and was buried in the churchyard there. A little while before her death she was asked if she was easier, and looking gratefully up, said, 'It is not *you* who can give me ease, but soon all will be well through the merits of our Redeemer.'

Hymn 817. While ebbing nature grieves.

JAMES SMETHAM.

James Smetham, the son of one Wesleyan minister, and brother of another, was born at Pateley Bridge in 1821, and educated at Woodhouse Grove School, where he copied

Raphael's cartoons from the *Penny Magazine.* He was articled to a Lincoln architect, who set him to draw all the figures about the cathedral. For a time he studied at the Royal Academy in 1843, and showed his first picture at Liverpool in 1847. He became teacher of drawing at the Wesleyan Normal College in Westminster in 1851, a post which he filled for twenty-six years. He married the teacher of one of the schools there, and moved to Stoke Newington in 1856. John Ruskin and D. G. Rossetti were his warm and true friends. He was a devoted Methodist class-leader at Stoke Newington. His *Letters* have taken high rank for their rich thought and lovely expression. Religion 'was ever present to him, earnest, real, the one important moulder and factor of his life.' He says of the peace of God, 'It lies round you like an atmosphere. It dwells in you like a fragrance. It goes from you like a subtle elixir vitae.' 'I want not fame, but *life;* the soul's calm sunshine; life in the eye of God.' In 1877 the mental illness which clouded his last years came upon him. He died in 1889. He rests in Highgate Cemetery, with the text on his gravestone, 'I shall be satisfied when I awake with Thy likeness.'

Rossetti called Smetham 'the Blake of the nineteenth century.' He allowed an exhibition of Smetham's pictures to be held in his studio in 1878. 'This morning,' he wrote, 'the pictures arrived, and many of them have quite delighted and astonished me by their extreme beauty. Indeed they are, in colour, sentiment, and nobility of thought, only to be classed with the very flower of modern art.'

Hymn 818. Almighty Maker of my frame.

ANNE STEELE (255).

'When I resolved to watch my thoughts,' Psalm xxxix., was published in her *Poems*, 1760. This cento, verses 4, 5, 6, 7, is given in Rippon's Baptist *Selection*, 1787, as a hymn on 'The Shortness of Life.'

Miss Steele modelled her first two verses on the first two verses of Dr. Watts's version of Ps. xxxix. 4–10, but she greatly improved on her original—

Teach me the measure of my days,
  Thou Maker of my frame!
I would survey life's narrow space,
  And learn how frail I am.

A span is all that we can boast,
An inch or two of time;
Man is but vanity and dust,
In all his flow'r and prime.

Hymn 819. Sunset and evening star.

ALFRED, LORD TENNYSON.

Lord Tennyson was born at Somersby, in the Wesley county, in 1809, and was Poet Laureate, 1850–92. 'Crossing the Bar' was written in his eighty-first year, on an October day (1889), as he crossed from Aldworth to Farringford. His son says, 'Before he reached Farringford he had the Moaning of the Bar in his mind, and after dinner he showed me this poem written out. I said, "That is the crown of your life's work." He answered, "It came in a moment." He explained the "Pilot" as "That Divine and Unseen who is always guiding us." A few days before my father's death, in 1892, he said to me, "Mind you put 'Crossing the Bar' at the end of all editions of my poems."'

A facsimile of the original MS. shows no trace of a single correction. Tennyson told Dr. Butler, of Cambridge, that a nurse who had been with him for about eighteen months, and had great influence over him, asked him to write a hymn. He replied, 'Hymns are often such dull things.' But the suggestion bore fruit, and he said she was the cause of his writing it. He added, 'They say that I compose very slowly, but I knocked that off in ten minutes.' On the tablet erected to his memory in Freshwater Church are the lines—

Speak, living Voice! With thee death is not death;
Thy life outlives the life of dust and breath.

Tennyson is pre-eminently a Christian poet. No one ever loved the things that were lovely more than he, or more faithfully shaped his work by them. Strong faith bore him up in all life's uncertainties. 'I am always amazed when I read the New Testament at the splendour of Christ's purity and holiness, and at His infinite pity.'

He said, 'I can hardly understand how any great, imaginative man, who has deeply lived, suffered, thought, and wrought, can doubt of the soul's continuous progress in the after-life.' 'In Memoriam' is the poem of immortality.

He said in his last talks that 'the life after death is the cardinal point of Christianity. I believe that God reveals Himself in every individual soul; and my idea of heaven is the perpetual ministry of one soul to another.' A few hours before his death his doctor told him of a villager who was dying at the age of ninety, and pined to see his old bed-ridden wife. When they carried her to his room, he pressed his shrunken hand on hers, and said in a husky voice, 'Come soon.' Tennyson 'murmured, "True faith": and the tears were in his voice. Suddenly he gathered himself together, and spoke one word about himself to the doctor, "Death?" Dr. Dabbs bowed his head, and he said, "That's well."' As he passed to meet his Pilot face to face his son spoke over him his own prayer, 'God accept him! Christ receive him!' because he knew his father would have wished it.

Hymn 820. Who fathoms the eternal Thought?

JOHN GREENLEAF WHITTIER (118).

From *The Eternal Goodness*, 1865.

The three verses preceding that with which this hymn opens show the poet's meditation—

O Friends! with whom my feet have trod
  The quiet aisles of prayer,
Glad witness to your zeal for God
  And love of man I bear.

I trace your line of argument;
  Your logic linked and strong,
I weigh as one who dreads dissent,
  And fears a doubt as wrong.

But still my human hands are weak
  To hold your iron creeds:
Against the words ye bid me speak
  My heart within me pleads.

John Bright described this as a 'poem which is worth a crowd of sermons which are spoken from the pulpits of our sects and churches, which I do not wish to undervalue. It is a great gift to mankind when a poet is raised up among us who devotes his great powers to the sublime purpose of spreading among men principles of mercy, and justice, and freedom.'

Hymn 821. In age and feebleness extreme.

CHARLES WESLEY (1).

'Lines dictated on his death-bed'; *Works*, viii. 432.

This is Charles Wesley's swan-song. A few days before his death he called his wife, and asked her to write down the lines. The Rev. Richard Green has Mrs. Charles Wesley's hymn-book, which contains an entry in her own writing. 'The following lines I wrote from Mr. Charles Wesley's repeating, a few days before he departed yᵉ life. In age and feebleness extream.' They are his legacy to Methodism. He died as he lived; prizing above all else a smile from Christ. Mr. Prothero says that on his death-bed 'the train of thought suggested by Ps. lxxiii. 25 ("My flesh and my heart faileth; but God is the strength of my heart, and my portion for ever") took shape in verse. It was the last exercise of his wonderful gift.' 'The Last Wish' has brought sunlight to many a Methodist death-bed.

In editing the music for *The Methodist Hymn-Book*, 1904, Sir Frederick Bridge was quick to discern the significance of this precious relic. The Tune-Book Committee looked on it rather as an interesting and pathetic historical memento, than a verse for congregational use. Many of them had never heard it sung, and felt that it could be sung only under very special circumstances. 'But Sir Frederick Bridge, to our intense astonishment, took an entirely different view. "This," said he, "is one of your treasures. Any Church might be proud to possess a little hymn with such a history, and in itself so beautiful. Let me ask my friend, Sir Hubert H. Parry, to compose a tune for it. It is just such a hymn as will appeal to his genius."' Mr. Curnock adds, 'When, some little time afterwards, the tune was forwarded from the Royal College of Music to the Committee, we all felt thankful that our editor had been so insistent. It is one of those hymn-anthems that now and then a congregation may be glad to hear, especially when rendered by an organist and choir who have made a careful study of the twin souls—the soul of the dying poet's hymn, and the soul in the great musician's tune. One competent critic, after playing the tune several times, made the remark, "You can see the old man leaning on his staff."' Sir F. Bridge said in a short paper in the *Methodist Recorder* (June 2, 1904), 'I should particularly like to mention

Sir H. Parry's setting of the well-known words, "In age and feebleness extreme"—words sacred to Methodists, which I resolved to have set by the best composer I could secure. I shall be surprised if this fine setting is not looked upon as a very precious possession.'

The name 'Marylebone' was given to the tune in memory of the place where the poet spent the last years of his life (1771–88), and where he was laid to rest in the graveyard of the old parish church.

The mother of the Rev. William Pennington Burgess, who wrote a valuable study of our Methodist hymns, told her son in her last letter when she was more than eighty, 'I often find Charles Wesley's dying hymn, "In age and feebleness extreme," very sweet to me, only I want to dwell *now* under a constant sense of my Saviour's smile, and then to catch a brighter one at the last.'

Hymn 822. The morning flowers display their sweets.

SAMUEL WESLEY, M.A., JUN. (635).

'On Death.' In *Miscellaneous Poems, by several hands*, to which Pope, Vincent Bourne, Thomas Fitzgerald, and others contributed. It was edited by D. Lewis, author of a well-known song, 'Winifreda,' London, 1726.

It is given in his own *Poems*, 1736, headed 'Verses on Isa. xl. 6–8. Occasioned by the death of a young lady.'

John and Charles Wesley, *Hymns and Sacred Poems*, 1743.

In January, 1727, Wesley writes to his mother (*Works*, xii. 10): 'About a year and a half ago I stole out of company at eight in the evening, with a young gentleman with whom I was intimate. As we took a turn in an aisle of St. Mary's Church, in expectation of a young lady's funeral, with whom we were both acquainted, I asked him if he really thought himself my friend; and, if he did, why he would not do me all the good he could. He began to protest; in which I cut him short, by desiring him to oblige me in an instance, which he could not deny to be in his own power; to let me have the pleasure of making him a whole Christian, to which I knew he was at least half persuaded already; that he could not do me a greater kindness, as both of us would be fully convinced when we came to follow that young woman. He turned exceeding serious, and kept something of that disposition ever since. Yesterday was a fortnight, he died of consumption. I saw him three days before he died; and on the Sunday following, did him the last good office I could here, by preaching his funeral sermon; which was his desire when living.'

On August 1, 1766, Wesley visited Ewood. 'The last time I was here, young Mr. Grimshaw received us in the same hearty manner as his father used to do; but he too is now gone into eternity! So in a few years the family is extinct! I preached at one in a meadow near the house to a numerous congregation; and we sang with one heart—

Let sickness blast and death devour.'

Hymn 823. Shrinking from the cold hand of death.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 33. Verses 1 and 2 are No. 106, 'Jacob gathered up his feet into the bed' (Gen. xlix. 33); ver. 3 is from 254, 'Moses stripped Aaron of his garments' (Num. xx. 28).

In ver. 2 Charles Wesley wrote, 'Thou wilt in death remember me.'

It is precious to Methodism, because John Wesley generally used it to close the touching services of his last days, and gave it out often in the family circle at the preachers' house in City Road. In June, 1783, on his eightieth birthday, he writes, 'God grant I may never live to be useless! Rather may I—

My body with my charge lay down,
And cease at once to work and live.'

This was the favourite hymn of Mrs. W. B. Fox, a missionary's wife, who died at Point de Galle. See *Missionary Notices*, Nov. 1819.

Hymn 824. Lord, it belongs not to my care.

RICHARD BAXTER.

Part of his hymn on Resignation, 'My whole, though broken heart, O Lord.' Eight verses. It appeared in his *Poetical Fragments*: 'Heart Imployment with God and Itself; The Concordant Discord of a Broken-hearted Heart.' It is dated 'London, at the door of Eternity: Rich. Baxter, August 7, 1681.' A second edition appeared 1689; 3rd, 1699. It is entitled 'The Covenant and Confidence of Faith.' Baxter adds a note, 'This covenant, my dear wife, in her former sickness, subscribed with a cheerful will.' The hymn was sung to her during her last illness.

In ver. 2 Baxter's last line is, 'That shall have the same pay.'

Baxter was born at Rowton, Shropshire, 1615, and became curate of Kidderminster in 1640. He was chaplain to one of Cromwell's regiments, and wrote his *Saints' Everlasting Rest* during a time of feeble health. He was offered the bishopric of Hereford by Charles II, but refused it. After the Act of Uniformity he became a Nonconformist. He died December 8, 1691. Baxter issued over two hundred and fifty separate publications. His reply to Judge Jeffreys' taunt, 'Richard, I see the rogue in thy face,' was nobly severe, 'I had not known before that my face was a mirror.' In 1685 he was imprisoned for eighteen months on a charge of sedition based on his *Paraphrase of the New Testament.*

Baxter's *Saints' Everlasting Rest* was written when he was so feeble that two men had to support him in the pulpit. 'Weakness and pain,' he told some one, 'helped me to study how to die; that set me on studying how to live, and that on studying the doctrine from which I must fetch my motives and comforts; beginning with necessities, I proceeded by degrees, and am now going to see that for which I have lived and studied.'

Baxter was a champion of music in those stiff Puritan times. 'I have made a psalm of praise in the holy assembly the chief delightful exercise of my religion and my life, and have helped to bear down all the objections which I have heard against Church music, and against the 149th and 150th Psalms.'

Professor Clerk Maxwell, Professor of Experimental Physics at Cambridge, frequently quoted this hymn in his last illness in 1879. He said, 'I think men of science as well as other men need to learn from Christ, and I think Christians whose minds are scientific are bound to study science that their view of the glory of God may be as extensive as their being is capable of.'

Hymn 825. Thou, Lord, on whom I still depend.

CHARLES WESLEY (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, xiii. 223. Rev. ii. 10, 11, 17.

Bengel says, 'Wouldst thou know what thou shalt have for a new name! Overcome! Before that thou askest in vain, and after that thou wilt soon read it written on the white stone.'

Hymn 826. Why do we mourn departing friends.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1709. 'The death and burial of a saint.' 'There are few more tender lines' than his verse, 'The graves of all His saints He blessed.'

Verses 2 and 3 are omitted—

Are we not tending upward too
As fast as time can move?
Nor would we wish the hours more slow
To keep us from our love.

Why should we tremble to convey
Their bodies to the tomb?
There the dear flesh of Jesus lay,
And left a long perfume.

On October 2, 1770, when Whitefield was buried at Newbury Port, the Rev. Daniel Rogers prayed by the side of the coffin. He owed his conversion to Whitefield, and exclaimed, 'O my Father! my Father!' He wept as though his heart were breaking, and all were bathed in tears. When he finished his prayer and sat down, one of the deacons gave out the hymn—

Why do we mourn departing friends.

'Some of the people sang, and some wept, and others sang and wept alternately.'

Hymn 827. Blessing, honour, thanks, and praise.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 188. 'A Funeral Hymn.' Ver. 5 is omitted.

This is said to be the hymn that was sung by John Wesley and his sisters round the bed on which their mother's body lay, in obedience to her request, 'Children, as soon as I am released, sing a psalm of praise to God.'

Hymn 828. Hark! a voice divides the sky.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 189. 'A Funeral Hymn.' The last verse is omitted.

With ver. 3 the Rev. J. Wesley Thomas compares Cowley's lines—

> When we, by a foolish figure, say,
> Behold an old man dead; then they
> Speak properly, and say, Behold a man-child born.
> (*Life*, lines 14–16.)

Hymn 829. Again we lift our voice.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 214.

In ver. 6 Charles Wesley wrote, 'Thither we all repair.'

'On the death of Samuel Hitchens.' He was a Cornish smith, one of the earliest lay preachers in Cornwall. An account of his life, written by his father, was published by Wesley in 1746. Another son, Thomas, died a month later, on September 12.

At Gwennap, on September 14, 1746, Wesley says, 'At the close of my sermon, I read them the account of Thomas Hitchens's death; and the hearts of many burned within them, so that they could not conceal their desire to go to him, and be with Christ.'

The rapture of the hymn reminds us of those scenes in the days of Jerome. At the funeral of Fabiola, one of the Christian ladies of his time, the people made the golden roof of the church ring with their shout of Hallelujah!

Ver. 5 owes a thought to Ben Jonson's *Pindaric Ode*—

> He leaped the present age,
> Possest with holy rage
> To see that bright eternal day.

Dr. Gregory's *Recollections*, p. 113, give a touching story of the use of this hymn at Woodhouse Grove School in 1838, at the grave of Samuel Sierra Leone Brown, whose death led to a wonderful awakening among his schoolfellows.

Hymn 830. Glory be to God on high.

CHARLES WESLEY (1).

Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747; *Works*, iv. 221. 'A Funeral Hymn.'

Hymn 831. Rejoice for a brother deceased.

CHARLES WESLEY (1).

Funeral Hymns, 1749; *Works*, vi. 189.

The Rev. Henry Moore says that the poet in his old age rode a little horse, grey with age, which was brought every morning from the Foundery to his house in Chesterfield Street, Marylebone. He would jot down any thoughts that struck him, in shorthand, on a card which he had in his pocket. 'Not unfrequently he has come to our house in the City Road, and, having left the pony in the garden in front, he would enter, crying out, "Pen and ink! pen and ink!" These being supplied, he wrote the hymn he had been composing. When this was done, he would look round on those present, and salute them with much kindness, ask after their health, give out a short hymn, and thus put all in mind of eternity. He was fond upon these occasions of giving out the lines "There all the ship's company meet."'

Hymn 832. Happy soul, thy days are ended.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 216. 'For one departing.' It is the twelfth of a series of seventeen hymns, headed 'Desiring Death.'

When John Wesley died at City Road, his friends standing round the bed sang this hymn.

Hymn 833. God of the living, in whose eyes.

JOHN ELLERTON (603).

One of four of his pieces which appeared in *Hymns for Schools and Bible Classes*, 1859. He compiled this when senior curate at St. Nicholas, Brighton. The hymn was rewritten and considerably enlarged and improved in *Hymns Original and Translated*, July 6, 1867. It was sung at his own funeral.

Hymn 834. Safely, safely gathered in.

HENRIETTA OCTAVIA DE LISLE DOBREE, *née* BAINES.

Written for Mrs. Carey Brock's *Children's Hymn-book*, 1881, headed 'Death and Burial.'

Mrs. Dobree (1831–94) belonged to the Church of England, but afterwards became a Roman Catholic. Four other hymns with her initials, 'E. O. D.,' appeared in the same collection.

Hymn 835. Safe home, safe home in port!

ST. JOSEPH THE HYMNOGRAPHER; translated by DR. NEALE (27).

In *Hymns of the Eastern Church*, 1863, as 'The Return Home. A Cento from the Canon of St. John Climacos.'

St. Joseph was a native of Sicily, who entered a monastery in Thessalonica. He went to Constantinople, and left for Rome in time of persecution. He was captured by pirates, and was for some years a slave in Crete. Then he returned to Constantinople, where he established a monastery and filled it with inmates by his eloquence. He was banished from the city for his defence of the icons, but was recalled by the Empress Theodora and made keeper of the sacred vessels in the chief church of the city. He died in 883 at an advanced age.

St. Joseph is the most voluminous of the Greek hymn-writers, and composed from 800 to 1,000 canons. They are wordy compositions in honour of saints and martyrs of whom little is known. This hymn contains so little of the Greek that it can scarcely be called a translation.

Hymn 836. Now the labourer's task is o'er.

JOHN ELLERTON (603).

Written 1871. This is 'the loveliest and most loved' of all Mr. Ellerton's hymns, and has taken its place in the service for the dead. The writer says, 'The whole hymn, especially the third, fifth, and sixth verses, owes many thoughts and some expressions to a beautiful poem of the Rev. Gerard Moultrie's, beginning, "Brother, now thy toils are o'er," which will be found in the *People's Hymnal*, 380.' Dr. Dykes's 'Requiescat' is a perfect setting to the noble words. The hymn is said to have been a favourite with Queen Victoria, who often chose it for funeral services.

Hymn 837. Days and moments quickly flying.

E. CASWALL (105).

This appeared in his *Masque of Mary, and other Poems*, 1858, entitled 'Swiftness of Time.' The last stanza is by Bishop Bickersteth.

It was especially composed for use at watchnight services or on New Year's Day. It is sometimes sung as a funeral hymn. Dr. Dykes's exquisite music adds greatly to the impressiveness of the words.

Hymn 838. A few more years shall roll.

DR. H. BONAR (70).

Songs for the Wilderness, 1844.

In one of Dr. Bonar's note-books his son found two unrhymed lines—

A few more suns shall rise and set,
A few more years shall come and go.

These were worked out into the famous hymn written to the tune 'Selma.' It was first printed on a fly-leaf for use in his own congregation on New Year's Day, 1843.

Dr. Bonar says, in a footnote to ver. 5, 'A few more Sabbaths here,' 'The old Latin hymn expresses this well—

Illic nec Sabbato succedit Sabbatum
Perpes laetitia sabbatizantium.'

That hymn is by Peter Abelard, against whom Bernard of Clairvaux was the champion of orthodoxy. His love of Heloïse is one of the romantic stories of the Middle Ages.

Hymn 839. Hearken to the solemn voice.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 191. 'A Midnight Hymn.'

The fourth verse is omitted.

Wesley held his first watchnight in London on April 9, 1742. He says, 'There is generally a deep awe upon the congregation, perhaps in some measure owing to the silence of the night, particularly in singing the hymn, with which we commonly conclude—

Hearken to the solemn voice.'

Hymn 840. Thou Judge of quick and dead.

CHARLES WESLEY (1).

Hymns for the Watchnight (1746?), No. 2; *Hymns and Sacred Poems*, 1749; *Works*, v. 260.

One verse is omitted.

Hymn 841. O Thou who wouldst not have.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 426. No. 59, 'And am I born to die.' Six verses. The last two are given here in four-line verses.

In ver. 3, 'Spend my life's short day'; the original is 'pass.'

Hymn 842. Thou God of glorious majesty.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, iv. 316. Headed 'An Hymn for Seriousness.'

In ver. 2 the original reads 'a point of life'; ver. 6, 'the vale'; ver. 5, 'My future bliss.'

Lo! on a narrow neck of land,
'Twixt two unbounded seas I stand,

is generally regarded as a description of the promontory at the Land's End.

In a letter to his wife, dated October 11, 1819, Adam Clarke says, 'I write this, my dear Mary, in a situation that would make your soul freeze with horror; it is on the last projecting point of rock on the Land's End, upwards of two hundred feet perpendicular above the sea, which is raging and roaring most tremendously, threatening destruction to myself and the narrow point of rock on which I am now sitting. On my right hand is the Bristol Channel, and before me the vast Atlantic Ocean. There is not one inch of land from the place on which my foot rests to the vast American Continent. This is the place, though probably not so far advanced on the tremendous cliff, where Charles Wesley composed those fine lines—

> Lo! on a narrow neck of land,
> 'Twixt two unbounded seas I stand.

'The point of rock itself is about three feet broad at its termination, and the fearless adventurer will here place his foot in order to be able to say that he has been on the uttermost inch of land in the British Empire westward; and on this spot the foot of your husband now rests.'

In May, 1800, Thomas Taylor, then stationed in Bristol, made an excursion into Cornwall. He says, 'I was resolved to gratify my curiosity with a sight of the Land's End; and really a tremendous sight it is: the high rocks, with the deep caverns, caused by the turbulent waves, made everything look awful. Here Mr. Charles Wesley made the verse: "Lo! on a narrow neck of land."'

On May 3, 1894, an article appeared in the *Christian Advocate*, by the Rev. C. S. Nutter, D.D., the chief authority in America on Methodist hymnology. He called attention to a paper in the *New England Magazine*, May, 1893, by Mr. Franklin H. Heard, who stated that he had found a letter from Charles Wesley in the keeping of the Georgia Historical Society in which the poet spoke of this hymn as composed at the north end of Jekyl Island in 1736. Dr. Nutter says 'the article was written with great skill, and contained such evidence of historicity as might deceive the "very elect." I confess that I was misled by it for a little while, but I investigated the matter, and soon found that there was nothing in it. The article was not seriously intended.' The letter was quoted in the *Methodist Recorder*, July 26, 1894, and we had not seen its authenticity questioned till it appeared in the first edition of this volume. It is, however, wholly fictitious, as the author admits. The Georgia Historical Society never had such papers. It is clear that the hymn was not written in America. Sir George Grove thought ver. 2, 'really sublime.' Cowley's lines may be noted:—

> Vain, weak-built isthmus that doth proudly rise
> Up between two eternities,

The locality is still uncertain; but the illustration is Prior's (*Solomon*, iii. 613):—

Amid two seas on one small point of land,
Wearied, uncertain, and amazed we stand;
On either side our thoughts incessant turn,
Forward we dread; and looking back we mourn;
Losing the present in this dubious haste;
And lost ourselves betwixt the future and the past.

Addison, in the *Spectator*, No. 590, has a similar thought: 'Many witty authors compare the present time to an isthmus, or narrow neck of land, that rises in the midst of an ocean, immeasurably diffused on either side of it.'

On July 30, 1743, Charles Wesley rode with Mr. Shepherd 'to the Land's End, and sang, on the extremest point of the rocks—

Come, divine Immanuel, come,
Take possession of Thy home;
Now Thy mercy's wings expand,
Stretch throughout the happy land.'

That hymn is given in his *Hymns and Sacred Poems*, 1749 (*Works*, v. 133), headed 'Written at the Land's End.'

Montgomery says, '"Thou God of glorious majesty" is a sublime contemplation in another vein; solemn, collected, unimpassioned thought, but thought occupied with that which is of everlasting import to a dying man, standing on the lapse of a moment between "two eternities."'

Death stands between Eternity and Time,
With open jaws on such a narrow bridge,
That none can pass, but must become his prey.

Hymn 843. This is the field, the world below.

JOSEPH HINCHSLIFFE.

Mr. Hinchsliffe was born in Sheffield, 1760; died in Dumfries, 1807. He was a Sheffield silversmith and cutler; a member of the Society at Norfolk Street, Sheffield, and of the choir. The hymn has been traced to a tract, *Favourite Hymns, Odes, and Anthems*, as sung at the Methodist Chapels in Sheffield, Rotherham, Doncaster, and Nottingham Circuits, 5th edition, 1797, where 'J. Hinchsliffe' appears under the title of No. 25. Mr. Hinchsliffe removed to Dumfries, where he carried on his business and rendered great service in the Wesleyan choir. His tombstone is in St. Michael's Churchyard, Dumfries.

Hymn 844. Day of wrath! O day of mourning!

THOMAS OF CELANO; translated by DR. IRONS.

The oldest form of the Latin text is given in a MS. in the Bodleian, a Dominican missal written at the end of the fourteenth century. The author was probably Thomas of Celano, a Franciscan friar of the thirteenth century, who was the friend and biographer of St. Francis. He was born at Celano, in the kingdom of Naples, across the Apennines a little to the north of Rome, early in the thirteenth century, and died about 1254. Celano was not far from Assisi, where he became the disciple and friend of St. Francis.

The hymn is found in the Mass for the Dead from about 1480, and became part of the religious life of the Middle Ages. Daniel says, 'Even those to whom the hymns of the Latin Church are almost entirely unknown, certainly know this one: and if any one can be found so alien from human nature that they have no appreciation of sacred poetry, yet as a matter of certainty, even they would give their minds to this hymn, of which every word is mighty, yea, even a thunderclap.'

Archbishop Trench writes, 'Nor is it hard to account for its popularity. The metre so grandly devised, of which I remember no other example, fitted though it has here shown itself for bringing out some of the noblest powers of the Latin language—the solemn effect of the triple rhyme, which has been likened to blow following blow of the hammer on the anvil—the confidence of the poet in the universal interest of his theme, a confidence which has made him set out his matter with so majestic and unadorned plainness as at once to be intelligible to all,—these merits, with many more, have given the *Dies Irae* a foremost place among the masterpieces of sacred song.'

The first line is from the Vulgate version of Zeph. i. 15. Goethe makes the choir sing it in the Minster scene of *Faust* where the evil spirit gets behind Gretchen and interprets the words till the girl exclaims—

'The song mine heart
Did melt to water!'

At last she falls into a swoon.

Mozart and Gounod lavished their art upon these verses.

Many have tried to translate this noble hymn. There are more than a hundred German versions, and about one hundred and sixty have been made in England and America. The first English translation was by Joshua Sylvester, 1621. Richard Crashaw came next with 'The Hymn of the Church, in meditation of the Day of Judgement.' Some of his verses are very impressive—

5. O that Book! whose leaves so bright
Will set the world in severe light.
O that Judge! whose hand, whose eye
None can indure; yet none can fly.

6. Ah, then, poor soul, what wilt thou say?
And to what patron chuse to pray?
When starres themselves shall stagger; and
The most firm foot no more than stand.

7. But Thou giv'st leave (dread Lord) that we
Take shelter from Thyself in Thee;
And with the wings of Thine own dove
Fly to the sceptre of soft love.

8. Dear, remember in that Day,
Who was the cause Thou cam'st this way.
Thy sheep was stray'd; And Thou wouldst be
Even lost Thyself in seeking me.

9. Shall all that labour, all that cost
Of love, and ev'n that losse, be lost?
And this lov'd soul, judg'd worth no lesse
Then all that way, and wearynesse?

The Earl of Roscommon's version used to bring tears to the eyes of Dr. Johnson. The earl died in 1684, and was buried with great pomp in Westminster Abbey. Dr. Johnson says, 'At the moment in which he expired, he uttered, with an energy of voice which expressed the most fervent devotion, two lines of his own version of *Dies Irae*—

My God, my Father, and my Friend,
Do not forsake me in my end!'

William Joseph Irons, D.D., was born at Hoddesdon in 1812, and was the son of a popular Independent minister in Camberwell. He was incumbent of St. Peter's, Walworth, 1837; in

1872 he became Rector of St. Mary Woolnoth, the living formerly held by John Newton, his father's friend; Bampton Lecturer, 1870; Prebendary of St. Paul's. He died in 1883. He began to write and translate hymns when a curate at St. Mary, Newington, 1835–7, and many of these were printed on broadsheets. He published a *Metrical Psalter*, 1857.

Canon Ellerton says the translation by Dr. Irons 'is a truly wonderful achievement, for he has solved a difficulty which has baffled almost every one who has attempted it.' He was present in Notre Dame when the funeral sermon was preached for the Archbishop of Paris, who was shot during the Revolution of 1848 whilst trying to persuade the insurgents to cease firing. The prelate's heart was shown in a glass case in the Choir, and the *Dies Irae* was sung by an immense body of priests. Dr. Irons was deeply moved, and on retiring from the church wrote out this translation, which is the finest rendering of this great Judgement hymn. It was first issued in the *Introits and Hymns for Advent* used at Margaret Street Chapel, London. It bears no date. In 1849 Dr. Irons published it with historical notes and with the music he heard in Notre Dame, harmonized by Charles Child Spencer.

The last two lines, with a change of 'them' to 'us,' are from Isaac Williams's version, 1834. Dr. Irons's last lines ran—

Lord, who didst our souls redeem,
Grant a blessed Requiem.

Ver. 16 is omitted—

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me, with Thy saints surrounded.

Dean Church gave orders that he should be buried in the graveyard of Whatley, in Somersetshire, where he had spent nineteen years of quiet happiness as rector, and that a stone like that placed over his son's grave at Hyères should be his memorial, with the same lines from the *Dies Irae* upon it—

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

He was buried in December, 1890.

Hymn 845. The day of wrath, that dreadful day.

SIR WALTER SCOTT, Bart. (1771–1832).

Sir Walter Scott's celebrated condensation of the *Dies Irae* marks the culminating point of 'The Lay of the Last Minstrel' (1805), where pilgrimage was made to Melrose Abbey for the repose of the soul of Michael Scott—

Then Mass was sung, and prayers were said,
And solemn requiem for the dead;
And bells toll'd out their mighty peal,
For the departed spirit's weal;
And ever in the office close
The hymn of intercession rose;
And far the echoing aisles prolong
The awful burthen of the song,—
  Dies irae, dies illa,
  Solvet saeclum in favilla;
While the pealing organ rung.
  Were it meet with sacred strain
  To close my lay, so light and vain,
Thus the holy Fathers sung:—

Then follows 'The Hymn for the Dead.'

Dr. Collyer used this as a hymn in his *Selection*, 1812. The hymn of Rebecca in *Ivanhoe*, 'When Israel of the Lord beloved,' is another fine illustration of Sir Walter Scott's power as a writer of sacred song.

Mr. Gladstone said in a speech at Hawarden, February 3, 1866, 'I know nothing more sublime in the writings of Sir Walter Scott—certainly I know nothing so sublime in any portion of the sacred poetry of modern times, I mean of the present century, as the "Hymn for the Dead," extending only to twelve lines, which he embodied in "The Lay of the Last Minstrel."'

Mr. Lockhart says in his account of Sir Walter Scott's death-bed, 'But commonly whatever we could follow him in was a fragment of the Bible (especially the Prophecies of Isaiah and the Book of Job), or some petition in the Litany—or a verse of some psalm (in the old Scotch metrical version)—or of some of the magnificent hymns of the Romish ritual, in which he always delighted, but which probably hung on his memory now in connexion with the Church services he had attended while in Italy. We very often heard distinctly the cadence of the *Dies Irae;* and I think the very last stanza that we could make out was the first of a still greater favourite, *Stabat Mater dolorosa.*'

Sir Walter Scott once spoke some faithful words to Byron, who replied, 'Would you have me turn Methodist?' 'No,' was the reply, 'I cannot conceive of your being a Methodist, but you might be a Catholic Christian.' He did not forget the warning. 'I have known Sir Walter Scott,' he said, 'long and well, and in occasional situations which call forth the real character. I say that Walter Scott is as nearly a good man as man can be, because I know it by experience to be the case.'

Hymn 846. Great God! what do I see and hear?

WILLIAM BENGO COLLYER, D.D.; altered by COTTERILL (168).

Dr. Collyer was born at Blackheath in 1782, and in 1801 became pastor of a Nonconformist church with ten communicants at Peckham. He laboured there with great success till December 11, 1853, when he preached his last sermon. He died in 1854. He was an eloquent preacher, in great favour both with rich and poor. The Duke of Kent chose him as his private chaplain. He was much beloved by the Duke of Sussex. Dr. Collyer often closed his sermon by a hymn written to accompany it, as was done by Watts and Doddridge. He published a series of lectures on 'Divine Revelation' in seven volumes, and a hymn-book with fifty-seven pieces written by himself, of which this is one. Dr. Collyer added a note, 'This hymn, which is adapted to Luther's celebrated tune, is universally ascribed to that great man. As I never saw more than this first verse, I was obliged to lengthen it for the completion of the subject, and am responsible for the verses which follow.' The ascription to Luther has no foundation. The first verse cannot be traced back farther than to 1802, when it appeared in *Psalms and Hymns for Public and Private Devotion*, published in Sheffield. How greatly Dr. Collyer's verses were improved by T. Cotterill (168) may be seen by comparing their original form with that given in *The Methodist Hymn-Book*—

The dead in Christ are first to rise,
  And greet th' archangel's warning;
To meet the Saviour in the skies,
  On this auspicious morning:

No gloomy fears their souls dismay,
His presence sheds eternal day,
On those prepar'd to meet Him.

Far over space, to distant spheres,
The lightnings are prevailing;
Th' ungodly rise, and all their tears
And sighs are unavailing:
The day of grace is past and gone,
They shake before the Judgement throne
All unprepar'd to meet Him.

Stay, fancy, stay, and close thy wings,
Repress thy flight too daring;
One wondrous sight my comfort brings,
The Judge my nature wearing:
Beneath His Cross I view the day,
When heaven and earth shall pass away,
And thus prepare to meet Him!

The hymn was sung at the funeral of the Duchess of Kent and that of Prince Albert.

Hymn 847. How weak the thoughts, and vain.

Charles Wesley (1).

Hymns occasioned by the Earthquake, March 8, 1750. *Part II.* No. 9; *Works*, vi. 43. Four verses are omitted.

On March 8 Charles Wesley was preaching at the Foundery at a quarter-past five in the morning, when the building was shaken so violently that all expected it to fall upon their heads. A great cry arose from the women and children. The preacher repeated the verses from the 46th Psalm, 'Therefore will we not fear,' &c., and adds, 'God filled my heart with faith and my mouth with words, shaking their souls as well as their bodies.' Next day he had a crowded congregation at West Street, where he preached with great awakening power on Psalm xlvi. A dragoon prophesied that Westminster was to be destroyed by an earthquake. People flocked out of town. Charles Wesley's muse was stirred by such scenes, and his sermon, 'The Cause and Cure of Earthquakes,' and 'several suitable hymns' which he gave out, had a great effect on the congregation.

Hymn 848. Away with our sorrow and fear!

CHARLES WESLEY (1).

Funeral Hymns (1746?), No. 8; *Works*, vi. 197. Ver. 5, 'The saints in His presence receive,' is omitted.

Hymn 849. Lift your eyes of faith, and see.

CHARLES WESLEY (1).

Hymns on the Lord's Supper, 1745; *Works*, iii. 293.

Hymn 850. There is a land of pure delight.

ISAAC WATTS, D.D. (3).

Hymns and Spiritual Songs, 1707. 'A prospect of heaven makes death easy.'

This is one of Dr. Watts's earliest hymns, and is said to have caught its inspiration from the lovely Southampton Water, which had been so familiar to him from his infancy.

When John Pawson was dying in 1806, 'he sang the following verse from one of his favourite hymns—

O could we make our doubts remove,
Those gloomy doubts that rise.

Doubts, gloomy doubts! Where are they? I know nothing of gloomy doubts; I have none. Where are they gone?' He was President of the Conference in 1793 and 1801. Adam Clarke says in 1793, 'Pawson is the best President we have had. He preached last evening a sermon which seemed just to have dropped out of heaven.'

Hymn 851. Brief life is here our portion.

BERNARD OF MORLAIX (or Cluny); translated by
DR. NEALE (27).

Bernard was the son of English parents, and was born at Morlaix, in Brittany, early in the twelfth century. He entered the Abbey of Cluny, then at the height of its fame under Peter the Venerable. There he spent his life. His great satire, *De Contemptu Mundi*, was written in the midst of the most luxurious monastery in Europe. Its church was unequalled by any in France; its services were renowned for their elaborate ritual. It was the head of some two thousand monasteries scattered all over Europe. Bernard of Clairvaux accuses them of gross self-indulgence. 'Who could say, to speak of nothing else, in how many ways eggs are cooked and worked up? with what care they are turned in and out, made hard or soft, or chopped fine; now fried, now roasted, now stuffed; now they are served mixed with other things, now by themselves. Even the external appearance of the dishes is such that the eye, as well as the taste, is charmed, and when the stomach complains that it is full, curiosity is still alive.' Bernard would say as he walked in the cloister, 'Dear brethren, I must go; there is some one waiting for me in my cell.' That was his Master and Saviour, with whom he wished to have communion.

Hora novissima, tempora pessima sunt, vigilemus!

The poem from which this translation is made contains about 3,000 lines. Bernard says that unless the Spirit of Wisdom and Knowledge had been with him, and had flowed in upon him, he could not have sustained the task of weaving together so long a poem in so complicated a metre. The metre was well suited, however, to the subject. Denunciation of an evil world is interwoven with longings for the joy and rest of Paradise. Dr. Neale's translations 'are far too jubilant to give any idea of the prevailing tone of the original.' Mr. C. L. Ford has published a translation of some parts of the first book in the original metre, with Latin and English side by side—

Here, life how vanishing! short is our banishing, brief is our pain;
There, life undying, the life without sighing, our measureless gain.
Rich satisfaction! a moment of action, eternal reward!
Strange retribution! for depth of pollution, a home with the Lord!

The poem was written about 1145.

This hymn is a translation of the lines beginning—

Hic breve vivitur, hic breve plangitur, hic breve fletur.

It was published in Dr. Neale's *Mediaeval Hymns*, 1851.

Hymn 852. Jerusalem the golden.

Urbs Syon aurea, Patria lactea, cive decora.

BERNARD OF MORLAIX (or Cluny) (851); translated by DR. NEALE (27).

Dr. Neale says, 'The greater part is a bitter satire on the fearful corruptions of the age. But as a contrast to the misery and pollution of earth, the poem opens with a description of the peace and glory of heaven, of such rare beauty as not easily to be matched by any mediaeval composition on the same subject.'

After the lines 'Exult, O dust and ashes!' Dr. Neale adds a note: 'I have no hesitation in saying that I look on these verses of Bernard as the most lovely, in the same way that the *Dies Irae* is the most sublime, and the *Stabat Mater* the most pathetic, of mediaeval poems.'

Elsewhere he writes: 'It would be most unthankful did I not express my gratitude to God for the favour He has given some of the centos made from the poem, but especially "Jerusalem the Golden." It has found a place in about twenty hymnals. It is also a great favourite with Dissenters, and has obtained admission in Roman Catholic services. "And I say this," to quote Bernard's own preface, "in no wise arrogantly, but with all humility, and therefore boldly." But more thankful still am I that the Cluniac's verses should have soothed the dying hours of many of God's servants: the most striking instance of which I know is related in the memoir published by Mr. Brownlow under the title, "A little child shall lead them," where he says that the child of whom he writes, when suffering agonies which the medical attendants declared to be almost unparalleled, would lie without a murmur or motion while the whole 400 lines were read to him.'

Hymn 853. Jerusalem, my happy home.

JOSEPH BROMEHEAD.

An undated MS. in the British Museum gives

'A Song mad by F. B. P., to the Tune of Diana.'

Hierusalem my happie home
When shall I come to thee
When shall my sorrowes have an end
Thy joyes when shall I see.

It is in twenty-six verses. In 1601 it was published in nineteen stanzas. Mr. Daniel Sedgwick said that the initials stood for Francis Baker, Pater, a secular priest imprisoned in the Tower. In the *Arundel Hymns* it is ascribed to Father Laurence Anderton (John Brereley, S.J.). This version is found in Williams and Boden's *Collection* (1801), designed as a supplement to Dr. Watts's *Psalms and Hymns.* Its ver. 3 is—

O when, thou city of my God,
  Shall I thy courts ascend;
Where congregations ne'er break up,
  And Sabbaths have no end.

This is signed 'Eckington C.' That collection was formed by the Rev. Joseph Bromehead, who took his degree at Oxford about 1772, and became Curate of Eckington, where he probably died after 1797.

James Montgomery printed a collection of hymns for the Eckington Church choir, and as a Moravian had requested him to rewrite the Dickson version of F. B. P.'s hymn, this hymn is somewhat confidently ascribed to Montgomery, though a hymn-book of 1795 has recently been discovered in which it is initialled 'B.'

Hymn 854. Sweet place; sweet place alone!

SAMUEL CROSSMAN, B.D. (1624?–83).

The son of S. Crossman, of Bradfield Monachorum, in Suffolk. He was ejected from his living in Essex in 1662, but soon conformed; became Prebendary of Bristol Cathedral, and was appointed Dean a few weeks before his death. He was buried in the south aisle of the cathedral. He printed two sermons preached in Bristol Cathedral on January 30, 1679 and 1680, the day of public humiliation for the execution of Charles the First.

In 1664 he issued a small pamphlet, '*The Young Man's Meditation;* or, Some few Sacred Poems upon Select Subjects, and Scriptures. London: Printed by J. H.' It contains nine poems, among which is 'My life's a shade, my days' (see Wesleyan Methodist hymn-book, 1875) and 'Sweet place,' a poem on 'Heaven' in two parts.

Hymn 855. Jerusalem on high.

SAMUEL CROSSMAN, B.D. (854).

The second part of his poem on 'Heaven,' 1664.

Hymn 856. For ever with the Lord.

JAMES MONTGOMERY (94).

First published in an annual, *The Amethyst*, 1835, and in the *Poet's Portfolio*, 1835, headed 'At home in Heaven. 1 Thess. iv. 17.' It was in two parts, with nine and thirteen verses, from which this is a selection.

The hymn 'remained unsung and unnoticed' for a quarter of a century, when a tune helped it to lay hold of the public ear. In the winter of 1849, Montgomery said he had received more indications of approval for this hymn than for anything he ever wrote except the lines on prayer. It was a favourite hymn of Earl Cairns, the great Christian Lord Chancellor of England, and was sung at his funeral, April 7, 1885.

Hymn 857. O what hath Jesus bought for me!

CHARLES WESLEY (1).

Funeral Hymns, 1749, No. 3; *Works*, vi. 218. 'And let this feeble body fail.' Verses 5, 6, 9 are here given.

When Gideon Ouseley was dying in May, 1839, he would cry amid his pain, 'My Father, my Father, support Thy suffering child. Thy will be done; my Father God.' He often repeated this hymn, but most of all the last stanza—

O, what are all my sufferings here,
If, Lord, Thou count me meet
With that enraptured host to appear,
And worship at Thy feet!

Hymn 858. When the day of toil is done.

JOHN ELLERTON (603).

'Eternal Rest'; written January, 1870, and published in Rev. R. Brown-Borthwick's *Sixteen Hymns with Tunes*, 1870.

Hymn 859. Ten thousand times ten thousand.

HENRY ALFORD, D.D. (619).

First published in his *Year of Praise*, 1867. A 'Processional for Saints' Days.'

The hymn was sung at the author's funeral on January 17, 1871. On his tomb was carved the inscription, 'Diversorium viatoris proficientis Hierosolymam' ('The inn of a pilgrim journeying to Jerusalem').

Hymn 860. All glory, laud, and honour.

THEODULPH; translated by JOHN MASON NEALE, D.D. (27).

In his *Hymnal Noted*, 1854, and altered for *Hymns Ancient and Modern*, 1859. The quaint verse, usually sung till the seventeenth century, is omitted—

Be Thou, O Lord, the Rider,
And we the little ass;
That to God's holy city
Together we may pass.

The original contains seventy-eight lines, many of which have references to various parishes in Angers.

'Gloria, laus et honor' seems to have been written by St. Theodulph of Orleans when imprisoned in the cloisters at Angers under an accusation of having taken part in the rebellion of the king's nephew. It is said that on Palm Sunday, 821, Louis the Pious, King of France, was in Angers, and walked in the usual procession of the clergy and laity. As it passed the spot where Theodulph was imprisoned, he stood at the window of his cell and sang this hymn. The king was so delighted that he ordered that Theodulph should be restored to his see and the hymn sung every Palm Sunday when the procession was made. The story dates from 1516, but it seems clear that Louis never visited Angers after 818, and that Theodulph was not restored to his see, but died at Angers in 821. Another version of the story says that seven choir-boys, to whom he had taught the hymn, sang it outside his prison, and thus gained his release. The hymn was used as a processional on Palm Sunday. At York the choir-boys mounted to a temporary gallery over the door of the church, and there sang the first four verses. After each of the first three, the rest of the choir kneeling below sang the first stanza as a refrain. At the end of the fourth stanza the boys began the refrain, and the rest of the choir stood and sang it with them. At Hereford seven choir-boys went to the summit of the city gates and sang it. It was sung at the gates at Tours and Rouen.

Hymn 861. When, His salvation bringing.

JOHN KING (1789–1858).

Incumbent of Christ Church, Hull. He wrote this in 1830 for *The Psalmist*, by Revs. Henry and John Gwyther. It had a refrain after each verse—

'Hosannah to Jesus,' their theme.
'Hosannah to Jesus,' we'll sing.
'Hosannah to Jesus,' our King.

The Psalmist contains one psalm and four hymns by Mr. King. He published several sermons and other works.

Hymn 862. Children of Jerusalem.

JOHN HENLEY.

'For Palm Sunday,' in John Curwen's *Hymns and Chants*, 1844.

Mr. Henley was born at Torquay in 1800, entered the Wesleyan ministry in 1824, and died at Weymouth, 1842. He said to a friend, 'I never expected this. I expected to die in peace, but I cannot describe the joy which I feel. I am very happy. I never felt my Saviour so precious; I never loved Him so much. I am full of Christ, full of glory.'

Mr. Horder describes this as 'a hymn singularly crisp and effective, and greatly liked by children.'

Hymn 863. Once in royal David's city.

CECIL F. ALEXANDER (182).

Published in her *Hymns for Little Children*, and based on the words of the Creed, 'Who was conceived of the Holy Ghost, born of the Virgin Mary.'

Edition after edition of her volume was called for. It rivalled in popularity Dr. Watts's *Divine and Moral Songs*, and Jane and Ann Taylor's *Hymns for Infant Minds.* Dr. Gauntlett set the verses to music; an illustrated edition was printed, and the little book, like Keble's *Christian Year*, stood alone among volumes of original hymns in this country as having gained the honour of a hundredth edition. This hymn ranks next in popularity to her 'There is a green hill far away.' 'Never has the gospel story been told to children more attractively than in "Once in royal David's city" and "There is a green hill far away."'

Hymn 864. O little town of Bethlehem.

PHILLIPS BROOKS, D.D.

Written at Bethlehem on Christmas Day, 1866.

Phillips Brooks was born at Boston, U.S.A., in 1835; studied at Harvard, became Rector of Holy Trinity Church, Philadelphia, 1859; Protestant Episcopal Bishop of Massachusetts, 1891. He died in 1893. He takes rank as one of the most eloquent, large-hearted, and lovable men America has produced. The inspiring thought of his life was 'the fatherhood of God and the childhood of every man to Him.' 'Posterity will never see his princely form towering six feet and a half in height; and his majestic face, combining the thoughtfulness and fire of Webster with the sweetness of Fénelon or Fletcher; and his massive frame, impressing one at first as a giant, yet so filled with light and life that he seemed as radiant as an angel.'

Hymn 865. Jesus, when He left the sky.

MARY RUMSEY.

Written about 1850. No facts can be found about Mrs. Rumsey.

Hymn 866. I think, when I read that sweet story of old.

JEMIMA LUKE.

Miss Thompson was born at Colebrooke Row, Islington, in 1813, and married the Rev. Samuel Luke, a Congregational minister, in 1843. She wrote for the *Juvenile Magazine* at the age of thirteen, and published several works. Miss

Thompson went to the Normal Infant School, Gray's Inn Road, in 1841, to obtain some knowledge of teaching. Mary Moffat, afterwards the wife of David Livingstone, was a student there at the time. Among the marching-pieces which the teachers had to learn was a Greek air, the pathos of which took Miss Thompson's fancy. She searched Sunday-school books for words to which she might fit this music, but could find none. She fell ill in 1841 with erysipelas, and was sent home to Taunton. One day she went in the two-horse coach to Wellington, five miles away, to see how a little branch of the Society for Female Education in the East was prospering. It was a beautiful spring morning, and she was the only inside passenger. She took a letter from her pocket, and on the back of the envelope wrote in pencil the first two verses of this hymn. She wished to teach it to the village school near Poundsford Park, which was supported by her stepmother.

Mr. Thompson had charge of a little Sunday school at Blagdon, and allowed the children to choose the first hymn. One Sunday afternoon they began to sing his daughter's hymn. He asked his younger girls, 'Where did that come from? I never heard it before.' They replied, 'Oh, Jemima wrote it.' On Monday he sent a copy of the hymn and tune to the *Sunday School Teachers' Magazine*, where it appeared the following month. Mrs. Luke always considers *The Child's Desire* an inspiration, for she was never able to write another hymn of such merit. The third verse was added, at her father's wish, to make it a missionary hymn. It was published anonymously in the *Leeds Hymn-book*, 1853.

Mr. J. Morgan Richards says, in his reminiscences, that in 1889, when a bazaar was held on behalf of the British and Foreign Sailors' Society, his wife found Mrs. Luke's address with great difficulty, and went to see her at Newport, Isle of Wight. She got permission to have her portrait and a facsimile of the hymn in her writing on sale at the bazaar. Mrs. Luke's father was one of the founders of the British and Foreign Sailors' Society. Two little American girls, who had sung the hymn very sweetly at the morning service in the City Temple, also sang it at the bazaar; and two small African boys who heard them learnt it, and sang it with great effect in a tour through England, undertaken to raise funds for a school in Natal.

Mrs. Luke died on February 2, 1906.

Hymn 867. I love to hear the story.

EMILY MILLER.

Mrs. Miller, daughter of the Rev. Thomas Huntingdon, D.D., was born at Brooklyn, Connecticut, October 22, 1833, and married Professor Miller. She was joint-editor of *The Little Corporal*, published at Chicago, for which she furnished each month a poem to be set to music. She says, 'I had had a very serious illness in 1867, and was slowly recovering; and, though too weak to do much literary work, the fact that *The Little Corporal* would be published without my usual contribution was something of a worry to me. I determined, if possible, that this should not happen; so one afternoon, when I felt a little stronger, I took pen and paper and began to write "I love to hear the story."' In less than fifteen minutes the hymn was written and sent away without any corrections.

Hymn 868. Jesus is our Shepherd.

HUGH STOWELL, M.A. (702).

Written for Sunday-school anniversary services at Christ Church, Salford, 1849, and published in his *Psalms and Hymns*, 1864.

Hymn 869. There is a green hill far away.

CECIL F. ALEXANDER (182).

Hymns for Little Children, 1848. Based on the Apostles' Creed, 'Suffered under Pontius Pilate, was crucified, dead, and buried.'

This hymn was written at the bedside of a sick child. She recovered, and always claimed the hymn as her own. Gounod regarded it as the most perfect hymn in the English language, and his setting has added to its popularity. Mrs. Alexander greatly prized the autograph copy of Gounod's music which he sent her. In speaking of her hymns shortly before his death, Gounod said that many of them set themselves to music. This is the most popular of Mrs. Alexander's hymns.

Hymn 870. Jesus, high in glory.

It has been traced to the *Sunday School Harmonist*, 1847, of the Methodist Episcopal Church.

Hymn 871. There's a Friend for little children.

ALBERT MIDLANE (1825–1909).

Mr. Midlane was born at Newport, Isle of Wight, on January 23, 1825, and carried on business there as an ironmonger, not far from the house where Thomas Binney wrote 'Eternal Light.' Mr. Midlane was born three months after the death of his father. He remembered his mother saying, 'They told me when your dear father died that my child would be the Lord's gift to cheer and help me in my widowhood.' His Sunday-school teacher, who was an enthusiastic reader of poetry, prompted him to use his gift in verse, and before his ninth birthday he composed a set of verses which greatly impressed his friends. In September, 1842, his first printed hymn was written when on a visit to Carisbrooke Castle. It appeared in the *Youth's Magazine* in November, 1842. He has written more than 300 hymns, and published several small volumes of prose and poetry. He was known as 'the poet preacher' of the 'Strict Brethren.'

'There's a Friend for little children' is his most popular hymn. It was scribbled in his note-book on February 7, 1859. Mr. Midlane carefully preserved the MS., and rejoiced to think how these verses coming straight from the heart have been sung all round the world. It was contributed to a serial, 'Good news for the little ones,' in 1859. In the original the first line read, 'There's a rest for little children.' The second stanza is here omitted. Sir John Stainer's tune is named 'In Memoriam,' to commemorate a little child of his whom 'Jesus had called to Him.' A subscription was made to relieve Mr. Midlane's necessities, and this was well taken up by parents, teachers, and children.

Mr. Midlane says, 'Most of my hymns have been written during walks around the ancient and historic ruins of Carisbrooke Castle. The twilight hour, so dear to thought, and the hushed serenity then pervading Nature, have often allured my soul to deep and uninterrupted meditation, which, in its turn, has given birth to lines which, had not these walks been taken, would never probably have been penned.'

"'Lady Sister, will you read to me?" said a merchant seaman dying a lingering and painful death in a London hospital. I asked what I should read. "Read 'There's a

Friend for little children.'" I knew something of a sailor's life, and the experiences that probably lay between him and the days when he repeated "Hymns for the Young," but for him all that intervened had been swept away.'—*The Queen's Poor.*

Hymn 872. One there is above all others.

MARIANNE NUNN.

Miss Nunn was born at Colchester in 1778, and died in 1847. This hymn was written to adapt John Newton's—

> One there is above all others
> Well deserves the name of friend,

to a Welsh air, and was first published in her brother, the Rev. John Nunn's, *Psalms and Hymns from the most approved Authors*, 1817. Mr. Nunn was Rector of Thorndon, Suffolk.

Hymn 873. Every morning the red sun.

CECIL F. ALEXANDER (182).

Hymns for Little Children, 1848, based on 'The life everlasting,' Apostles' Creed.

Hymn 874. I sing the almighty power of God.

ISAAC WATTS, D.D. (3).

Divine Songs attempted in Easy Language for the Use of Children, 1715. It is Song 2, 'Praise for Creation and Providence.' Verses 6 and 7 are omitted.

This hymn is one of the happiest attempts to explain the world to children. Huxley would have called it, 'A panoramic view of nature accompanied by a strong infusion of mind.'

Hymn 875. All things bright and beautiful.

CECIL F. ALEXANDER (182).

Hymns for Little Children, 1848, based on 'Maker of heaven and earth,' in the Apostles' Creed, and the verse 'God saw everything that He had made, and behold it was very good.'

The third and fifth verses of the original are omitted.

Hymn 876. Hushed was the evening hymn.

JAMES DRUMMOND BURNS, M.A.

Mr. Burns (1823–64) was Free Church minister at Dunblane, 1845; minister of Hampstead Presbyterian Church, 1855. He died at Mentone, and was buried in Highgate Cemetery, London.

His biographer, the Rev. Dr. James Hamilton, describes him as being 'a tall, loosely-knit man, clad always in clerical black, with the gentlest of manners, a sad, resigned sort of voice, and with great sweetness of smile.' His preaching had a kind of unearthly beauty, and was full of Christ and Him crucified.

This hymn, headed 'The Child Samuel,' was published in *The Evening Hymn*, 1856, which contains a hymn and prayer for each night in the month. Reverence and tenderness mark all the prayers and hymns. This beautiful description of the call of Samuel is worthy to set beside the Bible story and Sir Joshua Reynolds's picture.

Hymn 877. By cool Siloam's shady rill.

REGINALD HEBER, D.D. (28).

'Epiphany,' given in *Christian Observer*, April, 1812, as 'By cool Siloam's shady fountain.' The title is 'Christ a Pattern for Children.' Luke ii. 40. It was afterwards rewritten in C.M. as 'By cool Siloam's shady rill,' and published in *Hymns*, 1827, for the first Sunday after Epiphany.

Hymn 878. Jesus, who callèdst little ones to Thee.

CHARLES CHRISTOPHER BELL.

Mr. Bell was born at Hickling, Notts, December 10, 1845, and is a chemist and post master at Epworth. He is a great reader, and a keen student of theology.

This hymn was written in Liverpool for a Sunday-school anniversary. Five of Mr. Bell's hymns are given in the *Methodist Sunday School Hymn-Book*, and are admirably adapted for children.

Hymn 879. Gentle Jesus, meek and mild.

CHARLES WESLEY (1).

This hymn and five others for children appeared in *Hymns and Sacred Poems*, 1742, and was reprinted in *Hymns for Children*, 1763; *Works*, vi. 441. 'Hymns for the youngest.'

Verses 1 and 2 are taken from Hymn 72 in this set; ver. 3 from a hymn in *Hymns and Sacred Poems*, 1742, 'In Temptation' (*Works*, ii. 97); 4, 5 from the second part of Hymn 73.

The original of ver. 3 is—

O, supply my earthly want;
Feed a tender, sickly plant;
Day and night my Keeper be,
Every moment water me.

Ver. 2 reads—

Fain I would to Thee be brought;
Dearest God, forbid it not;
Give me, dearest God, a place
In the kingdom of Thy grace.

It is 'associated with the happy infancy of tens of thousands.'

'Watts wrote some simple lyrics which seem to have suited our prim little ancestors; and Charles Wesley wrote, "Gentle Jesus, meek and mild"; but even the manners and beliefs of the devout souls of that time cannot altogether excuse some of his hymns, which must have frightened many a poor little Methodist out of his wits.'—*Dr. A. E. Gregory.*

Hymn 880. Lamb of God, I look to Thee.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Hymns for Children*, 1763; *Works*, vi. 442. See 879.

The hymn is in seven verses. Two are transferred to 879; one omitted; four used for 880.

Hymn 881. I lay my sins on Jesus.

DR. H. BONAR (70).

In *Songs for the Wilderness*, 1843, headed 'The Fullness of Jesus.' In *Bible Hymn-book* it is headed 'The Substitute.' This is Dr. Bonar's first hymn; written for his Sunday school in Leith.

Dr. Bonar was surprised at its popularity, and used to say that it might be good gospel, but was not good poetry. The fact that it had helped so many people outweighed everything else. His son says the words of one of his own hymns were his constant prayer—

Make use of me, my God!
Let me not be forgot;
A broken vessel cast aside,
One whom Thou needest not.

The way in which the hymns become known may be seen from an incident told by Andrew Bonar of the Rev. John Milne, who returned from a communion service at Kelso, and at his prayer-meeting held up a leaflet and told the people he had brought with him a hymn which would be new to them as it had been new to him. Then he read them, 'I lay my sins on Jesus.'

The hymn seems to have been founded on a portion of a fourteenth-century hymn—

Jesu plena caritate
Manus tuae perforatae
Laxent mea crimina.

Hymn 882. Saviour, while my heart is tender.

JOHN BURTON.

Mr. Burton was born in 1803, at Stratford, Essex. From the age of fifteen to twenty-five he was a great sufferer, but afterwards gained strength, and carried on business as cooper and basket-maker for fifty years. He was deacon of the Congregational Church in Stratford. His first hymn was sent to the *Evangelical Magazine* in 1822. He contributed to that and to *The Child's Companion* for many years. In 1850 he published *One Hundred Original Hymns for the Young;* in 1851, *Hymns for Little Children;* in 1867 a version of the Psalms. He is known as 'John Burton, Junr.,' to distinguish him from 'John Burton of Nottingham,' who wrote 'Holy Bible, book divine.'

Hymn 883. Lord, in the fulness of my might.

T. H. GILL (52).

Early Piety, written 1855, published in his *Golden Chain of Praise*, 1869, and headed 'Early Love, "How good it is to close with Christ betimes!" Cromwell.' It begins, 'With sin I would not make abode.'

Hymn 884. Now the day is over.

S. Baring-Gould (455).

Printed in *Church Times*, 1865, and in Appendix to *Hymns Ancient and Modern*, 1868. The second verse of the original was—

Now the darkness gathers,
Stars begin to peep,
Birds, and beasts, and flowers
Soon will be asleep.

It was written as an evening hymn for the scholars at Horbury Bridge, and founded on Prov. iii. 24: 'When thou liest down thou shalt not be afraid; yea, thou shalt lie down, and thy sleep shall be sweet.'

Hymn 885. Jesus, tender Shepherd, hear me.

Mary Duncan.

Mrs. Duncan (1814-40) was the daughter of Rev Robert Lundie, parish minister of Kelso. She married Rev. William Wallace Duncan, parish minister at Cleish, in July, 1836. A severe chill brought on a fever which caused her early death. Her hymns were chiefly written for her children, between July and December, 1839. They appeared in her *Memoir*, written by her mother, 1841, and in *Rhymes for my Children*, 1842, to the number of twenty-three.

Hymn 886. O Lord of all, we bring to Thee our sacrifice of praise.

Ella Sophia Armitage.

Mrs. Armitage was born in Liverpool in 1841, and is the daughter of Mr. S. M. Bulley, granddaughter of Rev. Dr. Raffles, of Liverpool. She is the author of *The Childhood of the English Nation; The Connexion of England and Scotland; An Introduction to English Antiquities.* This hymn was written for a service of song. Mrs. Armitage now lives at Rawdon, near Leeds, and is the wife of a Congregational minister.

Hymn 887. Brightly gleams our banner.

THOMAS JOSEPH POTTER.

A favourite processional for children. Appeared, with music, in *Holy Family Hymns*, 1860, with much Roman teaching woven into it. The form here given is from Appendix to S.P.C.K. *Psalms and Hymns*, 1869, and has less of the original than any other arrangement of the hymn.

Mr. Potter (1827–73) was born at Scarborough, joined the Roman Catholic Church in 1847, and took orders. He was Professor of Pulpit Eloquence and English Literature in All Hallows Missionary College, Dublin. Mr. Potter published several books on preaching, some stories, and various hymns and translations.

Hymn 888. Around the throne of God in heaven.

ANNE SHEPHERD.

This hymn appeared in her *Hymns adapted to the Comprehension of Young Minds*. Date of 1st edition not known; 3rd edition, 1847. Dr. Moffat translated the hymn into Sechuana for his Kuruman *Collection*, 1838.

Mrs. Shepherd was the daughter of Rev. E. H. Houlditch, Rector of Speen, Berks; was born at Cowes in 1809, and married Mr. S. Savile Shepherd in 1843. Two of her novels attracted considerable attention. She died at Blackheath in 1857.

Hymn 889. There is a better world, they say.

JOHN LYTH, D.D. (1821–86).

Written at Stroud, in Gloucestershire, where Dr. Lyth was then stationed, on April 30, 1845, for the anniversary of the neighbouring infant-school at Randwick, to the air 'All is well,' then very popular. Dr. Lyth's hymn first appeared in the *Home and School Hymn-book*.

Dr. Lyth was born at York, entered the Wesleyan ministry in 1843, became the first Wesleyan minister in Germany, 1859. He wrote a history of Methodism in York, and a volume entitled *Wild Flowers*, a selection of poems by Dr. Punshon and himself and his family.

Hymn 890. Father of all, Thy care we bless.

PHILIP DODDRIDGE (95).

Published 1755, headed 'God's gracious approbation of a religious care of our families.' Doddridge's MS. reads—

Father of men, Thy care we trace,
That crowns with love our infant race;
From Thee they sprung, and by Thy power
Are still maintain'd through every hour.

Hymn 891. Mercy and judgment will I sing.

ISAAC WATTS, D.D. (3).

Psalm ci.: 'A Psalm for a Master of a Family,' from *The Psalms of David*, 1719.

The verses have been rewritten by some later hand.

Hymn 892. Day by day we magnify Thee.

JOHN ELLERTON (603).

'A Morning Hymn for School Children,' written in 1855. One of four pieces of his own in *Hymns for Schools and Bible Classes*, which he compiled when senior curate at St. Nicholas, Brighton.

Hymn 893. Come, Father, Son, and Holy Ghost, To whom we for our children cry.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 407. 'At the opening of a School in Kingswood.' Two verses are omitted.

Hymn 894. Captain of our salvation, take.

CHARLES WESLEY (1).

Hymns for Children, 1763; *Works*, vi. 408. It follows Hymn 893.

In ver. 1 Charles Wesley wrote, 'And then transplant them to the skies.'

Hymn 895. God of my life, to Thee.

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 15. In the series 'For Believers,' No. 10. 'On his birthday.' Five verses are omitted.

Ver. 4 reads—

Eternally forgiven;
I wait Thy perfect will to prove,
When sanctified by perfect love.

Ver. 5—

Call home Thy favoured son
At death's triumphant hour.

The closing lines are based on the Jewish tradition woven round the phrase in Deut. xxxiv. 5, that Moses died at the mouth of Jehovah. God 'bent over the face of Moses and kissed him. Then the soul leaped up in joy, and went with the kiss of God to Paradise.' Dr. Watts uses the same tradition in his 'Death of Moses'—

Softly his fainting head he lay
Upon his Maker's breast;
His Maker kissed his soul away,
And laid his flesh to rest.

F. W. H. Myers has the same thought—

Moses on the Mount
Died of the kisses of the lips of God.

Hymn 896. Away with our fears!

CHARLES WESLEY (I).

Hymns and Sacred Poems, 1749; *Works*, v. 400. Verses 2 and 8 are omitted. One verse may be added, to complete the picture of the poet's mercies.

2. No grievous alloy
Shall diminish the joy
I to-day from my Maker receive:
'Tis my duty to praise
His unspeakable grace,
And exulting in Jesus to live.

Wesley spent his birthday in 1788 at Epworth. His brother had died three months before. It was a day of many memories. He wonders at the strength of body and mind granted to him. 'Even now, though I find pain daily in my eye, or temple, or arm; yet it is never violent, and seldom lasts many minutes at a time. Whether or not this is sent to give me a warning, that I am shortly to quit this tabernacle, I do not know; but be it one way or the other, I have only to say—

My remnant of days
I spend to His praise,
Who died the whole world to redeem:
Be they many or few,
My days are His due,
And they all are devoted to Him!'

Wesley says in his letter to Thomas Maxfield (*Works*, xi. 481), 'I was constrained to cry out (and you yourself used the same words to God on my behalf)—

O the fathomless love.'

Hymn 897. Thou gracious God, whose mercy lends.

Oliver Wendell Holmes (23).

Written for an annual meeting of his college class. The first line began, 'Thou gracious Power.' Dr. Holmes allowed the alteration to 'God' in *The Home and School Hymnal.*

Hymn 898. Lord of power, Lord of might.

Godfrey Thring, D.D. (129).

On the Collect for the Seventh Sunday after Trinity. Written in 1862, and published in Chope's *Hymnal* that year.

Hymn 899. O happy home, where Thou art loved the dearest.

C. J. P. Spitta (265).

Psalter und Harfe, 1833; translated by Mrs. Findlater (490) in *Hymns from the Land of Luther*, 3rd Series, 1858.

'O Selig Haus, wo man dich aufgenommen' is a picture of a Christian home, headed 'Salvation is come to this house.' Luke xix. 9.

Hymn 900. Awake, my soul, and with the sun.

Thomas Ken, D.D.

Ken was born at Berkhampstead in 1637. His parents died when he was a child, and he was brought up under the care of

Izaak Walton, who had married his sister Ann. He became Rector of Little Easton, 1663; Prebendary of Winchester, 1669. He was chaplain to Princess Mary at the Hague, 1679-80, and remonstrated with William for his unkindness to her. Then he became chaplain to Charles II, who once said on his way to the royal closet, 'I must go to hear little Ken tell me of my faults.' His famous refusal of his house at Winchester for the lodging of Nell Gwynne won the respect of Charles II. 'Not for his kingdom' would Ken allow such an insult to be put on the house of a royal chaplain. Charles appointed him Bishop of Bath and Wells in 1684. 'Odds fish! Who shall have Bath and Wells but the little black fellow who would not give poor Nelly a lodging?' Next year he attended the king's death-bed, where he applied himself much to the awaking of the king's conscience. 'He spoke with great elevation of thought and expression,' Burnet says, 'like a man inspired, as those who were present told me.' He was with Monmouth when he was beheaded. He was one of the seven bishops who were sent to the Tower for refusing to read the Declaration of Indulgence, but was deprived of his see as a Nonjuror in 1691. His friend Lord Weymouth gave him a home at Longleat, where he died in 1711. He was buried in Frome Churchyard. Ken gave his property, valued at £700, to Lord Weymouth, who allowed him £80 a year. He kept his lute, a 'sorry' horse, which was a favourite with him, and his Greek Testament, which used to open of its own accord at the fifteenth chapter of First Corinthians.

Macaulay says his character approached 'as near as human infirmity permits to the ideal perfection of Christian virtue.' When he was Lord Dartmouth's chaplain at Tangier, he brought down on himself the wrath of Colonel Kirke by a sermon in which he denounced 'the excessive liberty of swearing which we observe here.'

Dryden pays high tribute to him—

> Letting down the golden chain from high,
> He drew his audience upward to the sky;
> And oft with holy hymns he charmed the ears,
> A music more melodious than the spheres;
> For David left him, when he went to rest,
> His lyre—and after him he sang the best.

In 1674 he published *A Manual of Prayers for the Use of the Scholars of Winchester College.* It is a little book of sixty-nine pages. Ken advises the boys: 'Be sure to sing the Morning and Evening Hymn in your chamber devoutly, remembering that the Psalmist, upon happy experience, assures you that it is a good thing to tell of the loving-kindness of the Lord early in the morning and His truth in the night season.' The hymns are not printed in the Manual till they are added as an Appendix to the edition of 1695, when the title reads, '*A Manual of Prayers for the Use of the Scholars of Winchester College, and all other Devout Christians.* To which is added three hymns for Morning, Evening, and Midnight; not in former editions.' False and incorrect copies of the hymns had been issued, and Ken published them in 1694 as a tract. The advertisement says that had not these incorrect and surreptitious copies been printed, 'he should not have sent things so very inconsiderable to the press.' The piracy was repeated, and Ken published a new edition of his tract in 1705–7 giving a revised text.

Ken was a good musician, and often used to sing his morning and evening hymns to tunes which he had composed, accompanying himself on the viol or spinet. His great-nephew, William Hawkins, says he sang the Morning Hymn to his lute before he put on his clothes. He had an organ in his chambers at Winchester. James Montgomery said, 'Had the bishop endowed three hospitals, he might have been less a benefactor to posterity.'

The tune by Tallis, organist to Elizabeth's Chapel Royal, who died in 1585, is older than Ken's hymn.

A very interesting note in the *Dictionary of Hymnology* deals with Ken's use of earlier material. It is probable that three Latin hymns (especially the old Compline hymn, 'Salvator mundi, Domine,' with which both Ken and Browne were familiar, as it formed part of the daily worship in Winchester School) may have suggested them, but 'only as a text of Holy Scripture suggests a sermon.' Sir Thomas Browne was also a Wykehamist, and in his *Religio Medici*, 1643, gives the 'dormitive I take to bedward,' which has some striking touches of similarity to Ken, such as 'Let no dreams my head infest.'

Ken's Doxology is more widely used than any other verse of poetry. During revivals the doxology has sometimes been sung after every conversion. Once at Sheffield, William Dawson had it sung thirty-five times in a single service. William Grimshaw, the incumbent of Haworth, used to sing it every morning as soon as he rose. In *Harper's Magazine* for December, 1897, there is a description of its effect as sung at the Queen's Diamond Jubilee Service in front of St. Paul's Cathedral. 'There were ten thousand people singing "Praise God, from whom all blessings flow" as loudly as they could, and with tears running down their faces. There were princesses standing up in their carriages, and black men from the Gold Coast, Maharajahs from India, and red-coated Tommies, and young men who will inherit kingdoms and empires, and archbishops, and cynical old diplomats, and soldiers and sailors from the "land of the palm and the pine," and from "the seven seas," and women and men who were just subjects of the Queen, and who were content with that. There was probably never before such a moment in which so many races of people, of so many castes, and of such different values to this world, sang praises to God at one time and in one place, and with one heart.'

The omitted verses of the Morning Hymn are (1709 text)—

4. By influence of the Light divine,
Let Thy own light in others shine:
Reflect all Heaven's propitious rays,
In ardent love and cheerful praise.

6. I wake, I wake, ye heavenly choire,
May your devotion me inspire,
That I like you my age may spend
Like you may on my God attend.

7. May I like you in God delight,
Have all day long my God in sight,
Perform like you my Maker's will,
O may I never more do ill.

8. Had I your wings, to heaven I'd fly,
But God shall that defect supply,
And my soul wing'd with warm desire,
Shall all day long to heav'n aspire.

10. I would not wake, not rise again,
And heav'n itself I would disdain;
Wert not Thou there to be enjoy'd,
And I in hymns to be employ'd.

11. Heav'n is, dear Lord, where'er Thou art,
O never then from me depart;
For to my soul 'tis hell to be,
But for one moment without Thee.

In March, 1744, Charles Wesley was preaching in an old upper room in Leeds when the floor gave way. 'I lost my senses, but recovered them in a moment, and was filled with power from above. I lifted up my head first, and saw the people under me, heaps upon heaps. I cried out, "Fear not: the Lord is with us; our lives are all safe!" and then, "Praise God, from whom all blessings flow." I lifted up the fallen as fast as I could, and perceived by their countenances which were our children; several of whom were hurt, but none killed.' It was one of the most serious accidents of his itinerant life, but he himself escaped with a bruised hand and 'part of the skin rubbed off my head.'

John Wesley gives some beautiful little incidents in his *Journal* which show how this doxology sprang to people's lips in the supreme moments of joy or need. On March 19, 1769, he says, Elizabeth Oldham, the widow of one of his Preachers, told him at Chester that in her mother's last moments she said, 'Call my son to see me die.' He asked, 'Have you any fear of death?' She said, 'Oh no! That is gone long since. Perfect love casts out fear. Do not you see Him? There He is, waiting to receive my soul.' She then sang with a clear voice, 'Praise God, from whom all blessings flow,' and ended her song and her life together.

Hymn 901. O timely happy, timely wise.

JOHN KEBLE, M.A. (85).

Part of the opening poem of *The Christian Year*, headed 'Morning. His compassions fail not; they are new every morning. Lam. iii. 22-3.' It begins, 'Hues of the rich unfolding morn,' and was written September 20, 1822.

Mrs. Elizabeth Prentiss says, in a letter dated August 25, 1840: 'I am beginning to feel that I have enough to do without looking out for a great wide place in which to work, and to appreciate the simple lines—

The trivial round, the common task,
Will furnish all we ought to ask,—
Room to deny ourselves, a road
To bring us daily nearer God.'

Her *Stepping Heavenward* breathes that spirit.

Hymn 902. Once more the sun is beaming bright.

AMBROSIAN; translated by JOHN CHANDLER (661).

Jam lucis orto sidere is assigned to St. Ambrose, though we cannot be certain that it is his. It is as old as the fifth century, and is probably by some imitator of Ambrose. Chandler's translation is from the text in the *Paris Breviary*, 1736, and is given in his *Hymns of the Primitive Church*, 1837. The Latin text was substantially rewritten by Charles Coffin, then Rector of the University of Paris.

Hymn 903. O Jesus, Lord of heavenly grace.

ST. AMBROSE; translated by JOHN CHANDLER.

Splendor paternae gloriae is a beautiful morning prayer to the Holy Trinity, but especially to Christ, as the Light of the World, for guidance through the day. It is ascribed to Ambrose by Fulgentius (died 533), by Bede and Hincmar. It is said to have been sung every Monday at matins in early times. Chandler's translation appeared in his *Hymns of the Primitive Church*, 1837.

Ambrose (340–97), the son of a Roman noble, was born at Treves, and educated as a lawyer. He held a consular appointment at Milan, and had to preside at the election of a bishop. His tact and skill so delighted the people that a shout was raised, 'Let Ambrose be bishop.' He tried to evade the office, but was forced to submit, and became bishop in 374.

He is the father of Church music in Latin Christianity. During his struggle with the Arian Empress Justina, the bishop and his people enlivened their long vigils with the music which so powerfully affected the young African teacher of rhetoric, who was to be known to all ages as St. Augustine. 'How greatly did I weep in Thy hymns and canticles, deeply moved by the voices of Thy sweet-speaking Church! The voices flowed into mine ears, and the truth was poured forth into my heart, whence the agitation of my piety overflowed, and my tears ran over, and blessed was I therein.' Augustine's mother bore a large part in that care and watching, and was stirred by these battle-songs. Her son says, 'This singing was imitated by many, yea, by almost all of Thy congregations throughout the world.' Many hymns have been ascribed to Ambrose. A prefect of the Ambrosian Library in Milan gives good reasons for accepting eighteen hymns and four poems as genuine. He says, 'St. Ambrose has a style peculiar to himself, clear, sweet, and yet vigorous, grand, and noble; wonderful closeness of thought, singular brevity of expression. There are no glittering flashes, but his hymns beam brightly with a calm, severe, and spiritual enthusiasm; there is not much of tender sentiment, but there is the courage of the cross, the power of faith, the victory of the gospel over the world.' Archbishop Trench pays tribute to their rock-like firmness, and to the grandeur of the unadorned metre which grows on a student. He points out 'how suitably the faith which was in actual conflict with, and was triumphing over, the powers of the world, found its utterance in hymns such as these, wherein is no softness, perhaps little tenderness, but a rock-like firmness, the old Roman stoicism transmuted and glorified into that nobler Christian courage which encountered and at length overcame the world.'

The Arians accused Ambrose of bewitching the people with his hymns. Multitudes are said to have been converted by them to the true faith. Bede speaks of their influence on England in his own time.

Hymn 904. Christ, whose glory fills the skies.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 224. 'A Morning Hymn.'

In ver. 2 Charles Wesley wrote, 'Till *they* inward light impart.'

James Montgomery, who was a keen critic, regarded this as one of the finest of Charles Wesley's compositions.

Seth Bede, the village Methodist, after parting with his brother Adam, 'walked leisurely homeward, mentally repeating one of his favourite hymns—he was very fond of hymns—

> Dark and cheerless is the morn.
> Visit, then, this soul of mine.'
>
> *Adam Bede*, ch. xxxviii.

Hymn 905. Thou, Lord, art a shield for me.

CHARLES WESLEY (1).

Psalms and Hymns, 1743; *Works*, viii. 6. Psalm iii. 'See, O Lord, my foes increase.' Verses 2, 3, 6 are selected.

Charles Wesley wrote—

Ver. 1: But Thou art a shield for me.
Ver. 2: Bless'd Him for the calm repose.

Hymn 906. Every morning mercies new.

GREVILLE PHILLIMORE, M.A. (1821–84).

Rector of Henley-on-Thames, 1867, and Ewelme, 1883. One of the editors of *The Parish Hymn-book*, 1863, in which this hymn appeared as 'Every morning they are new.'

Hymn 907. Thou who art enthroned above.

GEORGE SANDYS (81).

Version of Psalm xcii.

Hymn 908. Morning comes with light all-cheering.

JAMES ENGLEBURT VANNER (1831–1906).

Mr. Vanner was born in 1831, and was one of the treasurers of the Children's Home. He belonged to an old Huguenot family, who settled as silk weavers in Spitalfields. His hymn was written with a desire to increase the number of morning hymns for family use, and was published in the *Methodist Sunday School Hymn-Book*, 1879, with an evening hymn, written also for family use, 'Praise the Lord, who hath divided.'

Hymn 909. Glory to Thee, my God, this night.

THOMAS KEN, D.D. (900).

Verses 1–5 are from the 'Evening' Hymn; 6–9 from that for 'Midnight.'

Doddridge says Colonel Gardiner was well acquainted with Ken's Midnight Hymn, which was often on his lips. James Montgomery wrote, 'There is exemplary plainness of speech, manly vigour of thought, and consecration of heart in these pieces. The well-known doxology is a masterpiece at once of amplification and compression.'

The last book that was in the hands of John Keble, of all Anglican divines the likest to Ken 'in look and tone,' was Lord Selborne's *Book of Praise*, which he sent for that it might help him to say all the verses of the Evening Hymn which he failed to remember, but which were repeated to him at his desire.

Mr. Stead describes it as 'a hymn, the music of which has become the common slumber-song of the English-speaking race.' Archdeacon Sinclair often repeats it to himself before going to rest. 'Its majesty, simplicity, and ring of truth are unequalled. To live in the spirit of this hymn would be the ideal of Christian life.' Ken certainly has the reward he hoped for in the 'Address to the Reader' which he prefixed to his Poems—

> 'Twill heighten ev'n the joys of heaven to know
> That in my verse the saints hymn God below.

The omitted verses, according to the 1709 text, are—

THE EVENING HYMN.

6. Dull sleep of sense me to deprive,
I am but half my time alive;
Thy faithful lovers, Lord, are griev'd
To lye so long of Thee bereav'd.

7. But though sleep o'er my frailty reigns,
Let it not hold me long in chains;
And now and then let loose my heart,
Till it an Hallelujah dart.

8. The faster sleep the senses binds,
The more unfetter'd are our minds
O may my soul from matter free,
Thy loveliness unclouded see!

9. O when shall I in endless day,
For ever chase dark sleep away,
And hymns with the Supernal choir,
Incessant sing, and never tyre?

10. O may my guardian, while I sleep,
Close to my bed his vigils keep,
His love angelical instil,
Stop all the avenues of ill.

11. May he celestial joys rehearse,
And thought to thought with me converse,
Or in my stead all the night long,
Sing to my God a grateful song.

The Midnight Hymn.

1. My God, now I from sleep awake,
The sole possession of me take,
From midnight terrors me secure,
And guard my heart from thoughts impure.

2. Blest angels! while we silent lye,
You Hallelujahs sing on high,
You joyful hymn the ever Bless'd
Before the throne and never rest.

3. I with your choir celestial joyn,
In offering up a hymn divine:
With you in heav'n I hope to dwell,
And bid the night and world farewell.

5. Give me a place at Thy saints' feet,
Or some fallen angel's vacant seat;
I'll strive to sing as loud as they,
Who sit above in brighter day.

9. Bless'd Jesu, Thou on heav'n intent,
Whole nights hast in devotion spent,
But I, frail creature, soon am tir'd,
And all my zeal is soon expir'd.

10. My soul, how canst thou weary grow,
Of antedating bliss below,
In sacred hymns, and heav'nly love,
Which will eternal be above?

11. Shine on me, Lord, new life impart,
Fresh ardours kindle in my heart;
One ray of Thy all-quickening light,
Dispels the sloth and clouds of night.

12. Lord, lest the tempter me surprize,
Watch over Thine own sacrifice;
All loose, all idle thoughts cast out,
And make my very dreams devout.

Each part closes with the doxology.

Wesley's references to the last two verses of the 'Evening Hymn' (*Works*, vi. 366; vii. 333; xiii. 82) show what an impression they had made on his mind. In a letter to Hester Ann Roe (December 9, 1781) he says, 'How easy is it for them, who have at all times so ready an access to our souls, to impart to us whatever may be a means of increasing our holiness or our happiness! So that we may well say, with Bishop Ken, "O may Thy angels while we sleep."'

Hymn 910. Sun of my soul, Thou Saviour dear.

JOHN KEBLE, M.A. (85).

Part of the second poem of *The Christian Year*, headed 'Evening. "Abide with us, for it is towards evening, and the day is far spent." Luke xxiv. 29'; dated November 25, 1820. It begins—

'Tis gone, that bright and orbèd blaze,
Fast fading from our wistful gaze;
Yon mantling cloud has hid from sight
The last faint pulse of glimmering light.

In darkness and in weariness
The traveller on his way must press,
No gleam to watch on tree or tower,
Whiling away the lonesome hour.

Hymn 911. Abide with me! fast falls the eventide.

HENRY F. LYTE (7).

In September, 1847, when Lyte's health was failing, and he was ordered to leave for Nice, his family were surprised and somewhat alarmed by his announcing that he was about to preach to his people again. He was confident, however, that he could do it. He preached on the Holy Communion on Sunday morning, September 4, amid breathless attention, and afterwards assisted at the Sacrament. His daughter says, 'Though necessarily much exhausted by the exertion and excitement of this effort, yet his friends had no reason to believe it had been hurtful to him. In the evening of the same day he placed in the hands of a near and dear relative the little hymn "Abide with me," with an air of his own composing, adapted to the words.' He had walked down the garden path to the sea-shore, and then retired to his study, where he seems to have written the hymn. Next morning he left Brixham.

Lyte's music is seldom sung; Dr. Monk's 'Eventide' has taken its place with the glorious words. He had left the house one morning with Sir Henry Baker, at the time they were working together in the preparation of *Hymns Ancient and Modern*, when he recollected that there was no tune for 'Abide with me.' He returned to the house, and in ten minutes, despite a music-lesson that was going on, sat down and wrote his beautiful melody.

Lyte wrote 'Hold then Thy cross before my closing eyes.' This is changed to 'Reveal Thyself,' though Lyte did not intend any reference to the Roman Catholic custom of holding a crucifix before the eyes of the dying.

One verse is omitted—

Thou on my head in early youth didst smile;
And though rebellious and perverse meanwhile,
Thou hast not left me, oft as I left Thee:
On to the close, O Lord, abide with me.

Canon Ellerton says there is 'not the slightest allusion to the close of the *natural* day: the words of St. Luke xxiv. 29 are obviously used in a sense wholly metaphorical. It is far better adapted to be sung at funerals, as it was beside the grave of Professor Maurice; but it is almost too intense and personal for ordinary congregational use.' The general feeling does not endorse that view.

The history of this hymn, 'the most widely diffused and most generally loved' of the last sixty years, which, as Canon Ellerton says, has 'taken its place among the choicest devotional treasures of the Christian Church,' is a glorious fulfilment of Lyte's own wish—

ERE THE NIGHT FALL.

Why do I sigh to find
Life's evening shadows gathering round my way,
The keen eye dimming, and the buoyant mind
Unhinging day by day?

I want not vulgar fame—
I seek not to survive in brass or stone;
Hearts may not kindle when they hear my name,
Nor tears my value own;

But might I leave behind
Some blessing for my fellows, some fair trust
To guide, to cheer, to elevate my kind,
When I am in the dust;

Might verse of mine inspire
One virtuous aim, one high resolve impart,
Light in one drooping soul a hallowed fire,
Or bind one broken heart;

Death would be sweeter then,
More calm my slumber 'neath the silent sod,—
Might I thus live to bless my fellow men,
Or glorify my God!

O Thou whose touch can lend
Life to the dead, Thy quickening grace supply,
And grant me, swanlike, my last breath to spend
In song that may not die!

Hymn 912. How do Thy mercies close me round!

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 306. 'At Lying Down.' The last three verses are omitted.

In ver. 3 Charles Wesley wrote, '*Nay*, He Himself becomes my guard.'

Ver. 4 was a well-spring of comfort to Mrs. Jones in the *Maria* mail-boat disaster (see Hymn 467).

Hymn 913. Omnipresent God! whose aid.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 8. In 'Hymns for Believers.' 'At Lying Down.'

Verses 2, 3, 5 are omitted.

Captain Hawtrey, who was for sixteen years a Wesleyan minister and then became a clergyman in the Church of England, never lost his love for Methodism and for Wesley's hymns. His Bible and hymn-book were constantly placed at his bedside, and in his last illness he asked that this hymn might be read to him. His cousin, Dr. Hawtrey, Provost of Eton, said, 'His memory lives a perpetual encouragement, an evidence of what Christianity can produce in the mind, of what a Christian with God's help can do.' The Rev. John Gay Wilson, who was wonderfully blessed as a winner of souls, spent the last days of a patriarchal life at Redhill. Every night he used to repeat this hymn before he lay down to rest. For many years he lived on the verge of heaven. 'When I go to rest at night,' he said, 'I know it is uncertain where I shall be in the morning. I am just waiting, trusting, hoping, reading my Bible more than busy superintendents can do; seeing the virtues and defects of the great Bible characters; thinking day and night about the deep things of God.' He died on April 26, 1902, in his ninety-fifth year.

Hymn 914. O Lord, who by Thy presence hast made light.

C. J. P. SPITTA (265).

Psalter und Harfe, 1833; translated by R. MASSIE (265), *Lyra Domestica*, 1860.

'Herr, des Tages Mühen und Beschwerden' is one of the finest German evening hymns.

Hymn 915. The day is past and over.

ST. ANATOLIUS; translated by Dr. NEALE (27).

First published in *The Ecclesiastic and Theologian*, 1853.

Dr. Neale says that this hymn 'is a great favourite in the Greek Isles. Its peculiar style and evident antiquity may well lead to the belief that it is the work of' St. Anatolius. 'It is, to the scattered hamlets of Chios and Mitylene, what Bishop Ken's Evening Hymn is to the villages of our own land; and its melody is singularly plaintive and soothing' (*Hymns of the Eastern Church*, 1862). It is taken from the *Great After-Supper Service*. Dr. Neale attributes the hymn to St. Anatolius, who died in 458, but as the Anatolius of the Greek Service-Books wrote hymns in commemoration of martyrs in the seventh century, his date is much later. He is said to have been a pupil of Theodore of the Studium (759–826).

Hymn 916. At even, ere the sun was set.

HENRY TWELLS, M.A.

This hymn was written at the request of his friend Sir Henry Baker, who said they wanted a new Evening hymn for the Appendix to *Hymns Ancient and Modern*, 1868. One stanza was omitted at the suggestion of Sir H. Baker—

And some are pressed with worldly care,
And some are tried with sinful doubt;
And some such grievous passions tear,
That only Thou canst cast them out.

Canon Twells was born at Ashford, near Birmingham, in 1823, and was head master of Godolphin School, Hammersmith, 1856–70; Rector of Baldock, 1870; Rector of Waltham-on-the-Wolds, Melton Mowbray, 1871; Hon. Canon of Peterborough, 1874. He died in 1900.

Canon Twells wrote other hymns, but none has gained the popularity of this. Up to November, 1898, he had given permission for its insertion in 157 hymnals, all over the English-speaking world, and in many others it had been inserted without permission.

Prebendary Thring, with the author's consent, altered the first line to 'At even when the sun did set,' as he thought 'ere the sun did set' did not correspond with the text on which the hymn was based (Mark i. 32–3). Canon Twells rightly urged that there was no want of harmony between the text and the hymn, which says that they brought the sick before the sun had gone down. 'There is no sort of discrepancy or shadow of discrepancy between—

> When the sun did set (St. Mark).
> When the sun was setting (St. Luke).
> Ere the sun was set (Hymn).

All are in perfect accord with the old painters, the glow of the setting sun resting upon the faces of the sick and infirm folk.'

Hymn 917. Through the day Thy love hath spared us.

THOMAS KELLY, M.A. (209).

'Evening,' in second edition of his *Hymns*, 1806. It is based on Ps. iv. 8.

In the second verse 'short day' is substituted for 'sad day.'

'One of the most tenderly beautiful of evening hymns.'—Garrett Horder.

Hymn 918. God the Father, be Thou near.

GEORGE RAWSON (45).

From Baptist *Psalms and Hymns*, 1858. 'Evening.'

Hymn 919. The roseate hues of early dawn.

Cecil F. Alexander (182).

S.P.C.K. *Hymns*, 1852. Mrs. Alexander recast it in *Hymns Descriptive and Devotional;* but though more poetical, this form is less suited for public worship. It contains two new verses—

The lark that soar'd so high at dawn
  On weary wing lies low,
The flowers so fragrant all day long
  Are dead or folded now.
O for the songs that never cease
  Where saints to angels call!
O for the tree of life that stands
  By the pure river's fall!

O'er the dull ocean broods the night
  And all the strand is dark,
Save where a line of broken foam
  Lies at low water mark.
O for the land that needs no light,
  Where never night shall be!
O for the quiet home in heaven,
  Where there is no more sea!

Hymn 920. The shadows of the evening hours.

Adelaide A. Procter (379).

'Evening,' in her *Legends and Lyrics*, enlarged edition, 1862.

Hymn 921. The radiant morn hath passed away.

Godfrey Thring, D.D. (129).

'Afternoon'; written in 1864, and published in *Hymns, Congregational and Others*, 1866. The first hymn in Appendix to *Hymns Ancient and Modern*, 1868. The second verse originally read—

Our life is but a fading dawn;
Its glorious noon how quickly past;
Lead us, O Christ, when all is gone,
        Safe home at last.

Dr. Thring's attention was called by a correspondent to the fact that the dawn does not fade, but grows brighter. He had already altered the expression to 'autumn day.' His final revision was—

An autumn sun;

. . . . .

Lead us, O Christ, our life-work done.

This he hoped to see generally adopted, but the revision has not been approved by others. The hymn 'was composed as an "afternoon" hymn, as in most of the parishes in that part of Somersetshire, in which I lived, the second service was nearly always held in the afternoon, and not in the evening, whilst all the hymns in the hymn-books in common use were for the late evening or night. I wrote "The radiant morn hath passed away" to supply this want. Several of my hymns were written in consequence of some want of this kind, felt either by myself or others; but most of them, I think, though I have never made any calculations, arose almost spontaneously from thoughts that happened to be running in my mind at the time.'

Hymn 922. Fading like a lifetime ends another day

THOMAS BOWMAN STEPHENSON, B.A., D.D. (765).

Written about 1873; published in *Methodist Sunday School Hymn-Book*, 1879.

Hymn 923. God, who madest earth and heaven.

REGINALD HEBER, D.D. (28), and RICHARD WHATELY, D.D.

Dr. Whately (1787–1863) became Principal of St. Alban's Hall, Oxford, 1825; Archbishop of Dublin, 1831.

The first verse was published in Bishop Heber's *Hymns*, 1827; the second, by Archbishop Whately, is a free rendering of the ancient Compline antiphon, sung daily to the *Nunc Dimittis* at the Compline service, 'Salva nos, Domine, vigilantes, custodi nos dormientes, ut vigilemus in Christo, et requiescamus in pace.'

T. Darling's *Hymns*, 1855, joins the two verses, and stanza 2 is appended to the Archbishop's *Lectures on Prayer*, 1860, with several translations of German hymns by his eldest daughter. 'God *that* madest' was the original form.

Hymn 924. Day is dying in the west.

MARY ANN LATHBURY (263).

A 'Vesper Song,' written at the request of Bishop John H. Vincent, D.D., in the summer of 1880, and frequently used in the responsive services of the Chautauqua Literary and Scientific Circle.

Hymn 925. The night is come, wherein at last we rest.

PETRUS HERBERT (347); translated by MISS WINKWORTH (19).

'Die Nacht ist kommen, drin wir ruhen sollen' appeared in the Bohemian Brethren's *German Hymn-book*, 1566, in five stanzas of seven lines. The last stanza is on the Lord's Prayer.

Miss Winkworth's translation is in her *Lyra Germanica*, 2nd Series, 1858. The fourth verse is by an unknown hand.

Hymn 926. Ere I sleep, for every favour.

J. CENNICK (100).

From his *Sacred Hymns for the Children of God in the Days of their Pilgrimage*, 1741. A lovely hymn for the close of the day.

Hymn 927. Saviour, breathe an evening blessing.

JAMES EDMESTON (625).

In his *Sacred Lyrics*, 1820, it is headed, 'At night their short evening hymn, "Jesu Mahaxaroo"—"Jesus forgive us"—stole through the camp.'—Salte's *Travels in Abyssinia*.

When Mr. Edmeston read this passage in 1819, he laid aside the book of travels, took a sheet of paper and wrote these two verses.

Hymn 928. All praise to Him who dwells in bliss.

CHARLES WESLEY (1).

Collection of Psalms and Hymns, 1741; *Works*, ii. 27. 'An Evening Hymn.' Added to the hymn-book in 1904.

It is really a wonder that so sweet a strain had to wait so long for its place in Methodist worship. Earl Selborne did not overlook it when preparing *The Book of Praise*, where it appears as No. 263.

Hymn 929. Safely through another week.

JOHN NEWTON (109).

Appeared in Dr. Conyers's *Psalms and Hymns*, 1774, and *Olney Hymns*, 1779, headed 'Saturday Night.'

Hymn 930. Come, let us anew.

CHARLES WESLEY (1).

Hymns for New Year's Day, Bristol, 1750, No. 5; *Works*, vi. 14.

It has a place in all Methodist hearts as the first hymn of the new year. It is a silver cord on which the beads of life seem threaded.

John Fletcher once visited a girls' school, and sat with them during the breakfast hour. At its close he invited them all to his vicarage at seven next morning. When they came he took his basin of bread and milk, asked his visitors to look at his watch and tell him how much time he took for breakfast. It was 'just a minute and a half.' Then said Fletcher, 'My dear girls, we have fifty-eight minutes of the hour left us; let us sing—

Our life is a dream;
Our time as a stream
Glides swiftly away,
And the fugitive moment refuses to stay.'

He spoke to them on the value of time, and the worth of the soul, and after praying with them, they returned to school deeply impressed by their unexpected lesson.

Hymn 931. Sing to the great Jehovah's praise!

CHARLES WESLEY (1).

Hymns for New Year's Day, Bristol, 1750, No. 7; the last hymn in the penny pamphlet; *Works*, vi. 16.

Hymn 932. The Lord of earth and sky.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1749; *Works*, v. 55.

An impressive paraphrase of the parable of the barren fig-tree. Luke xiii. 6–9. One verse is omitted, 'When justice bared the sword.'

Hymn 933. Eternal Source of every joy

PHILIP DODDRIDGE (95).

Dated January 1 1736, headed 'God crowning the year with His goodness'; published 1755 Doddridge's second verse is omitted.

Hymn 934. The old year's long campaign is o'er.

SAMUEL JOHN STONE, M.A. (356).

'The New Year.' Written at Windsor in 1868, and issued in a penny collection of temperance hymns; published in his *Knight of Intercession*, 1872, headed 'Battle-Hymn for the New Year. For Children.'

Hymn 935. How many pass the guilty night.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1742; *Works*, ii. 193. 'A Midnight Hymn.' Six verses.

'Oft have we pass'd the guilty night' was altered in the *Supplement* of 1831. The original reads—

Ver. 1: The creature was our sole delight.
Ver. 2: So many nights on sin bestowed.
Ver. 3: We can, dear Jesu, for Thy sake.

Hymn 936. Join, all ye ransomed sons of grace.

CHARLES WESLEY (1).

Hymns for the Watchnight (1746?), No. 11; *Hymns and Sacred Poems*, 1749; *Works*, v. 280.

Ver. 4 is omitted—

To seal the universal doom,
  The skies He soon shall bow—
But if Thou must at midnight come,
  O let us meet Thee now.

Hymn 937. Across the sky the shades of night.

JAMES HAMILTON, M.A.

For New Year's Eve; written to the old chorale which Mendelssohn introduced into *St. Paul*, 'To God on high be thanks and praise.' It is in Thring's *Collection*, 1882. The original reading of the third line is, 'We deck Thine altar, Lord with light.'

Mr. Hamilton (1819–96) was born at Glendollar, Scotland; incumbent of St. Barnabas', Bristol, 1866; Vicar of Doulting, 1867.

Hymn 938. Praise, O praise our God and King!

SIR H. W. BAKER (72).

Based on Milton's version of Psalm cxxxvi., 'Let us with a gladsome mind' (see 21). It appeared in *Hymns Ancient and Modern*, 1861.

Hymn 939. Summer suns are glowing.

WILLIAM WALSHAM HOW, D.D. (177).

From S.P.C.K. *Hymns*, 1871.

Hymn 940. O Thou God who hearest prayer.

BENJAMIN HALL KENNEDY, D.D. (428).

Dr. Kennedy's ten-stanza version of Psalm lxv. in his *Psalter*, 1860, began 'Thine, O Lord, our quiet trust.' From it he compiled a hymn, 'Thou who hearest human prayer,' for his *Hymnologia Christiana*, 1863.

The Wesleyan hymn-book, 1875, borrowed a first line for Dr. Kennedy's hymn from Josiah Conder's hymn written on September 20, 1820, whilst he was suffering from a severe accident through a fall from his horse.

Hymn 941. We plough the fields, and scatter.
Im Anfang war's auf Erden.

MATTHIAS CLAUDIUS (1740–1815); translated by JANE MONTGOMERY CAMPBELL.

Miss Campbell was the daughter of Rev. A. M. Campbell; born in London in 1817, died at Bovey Tracey in 1878. This translation appeared in Rev. C. S. Bere's *Garland of Songs*, 1861.

Claudius was the son of a Lutheran pastor; he became an editor at Hesse-Darmstadt. During a severe illness in 1777 he realized the emptiness of the life among the freethinkers there, and returned to the faith of his childhood. He gave up his position and removed to Wandsbeck, near Hamburg, where he edited a paper. He was auditor of a bank at Altona. He had a long struggle with straitened means. He died in his elder daughter's house at Hamburg. The 'strong, primitive, and sympathetic Christian feeling' displayed in his work produced a lasting effect for good on his countrymen. Kübler says that 'for seven weeks he expected his death, praying much; shortly before the end he prayed, "Lead me not into temptation, but deliver me from all evil."' This piece was published in 1782 in a sketch, entitled *Paul Erdmann's Fest.* The neighbours gather at his house and sing this peasants' song. The part translated by Miss Campbell begins, 'Wir pflügen und wir streuen.'

Hymn 942. Come, ye thankful people, come.

HENRY ALFORD, D.D. (619).

Published in his *Psalms and Hymns*, 1844. It is the most popular of Dean Alford's hymns. No harvest festival seems complete without it.

The original reads—

Ver. 2: All the world is God's own field.
Ver. 4: Even so, Lord, quickly come,
Come, with all Thine angels, come.

Sir George J. Elvey's tune was named 'St. George's, Windsor,' to commemorate his connexion with that chapel.

Hymn 943. The sower went forth sowing.

WILLIAM ST. HILL BOURNE.

Written in 1874 for the harvest festival at Christ Church, South Ashford, Kent, where the writer was curate. It was printed in *Church Bells* the same year, and in *Hymns Ancient and Modern*, 1875.

The author was born in 1846; Rector of Finchley, 1900; editor of *The Mission Field*, for S.P.G., 1879.

This is sometimes used as a burial hymn. Sir F. Bridge composed the tune as he sat by the bed of a dying child, and named it 'St. Beatrice' in memory of his little daughter.

Mr. St. Bourne's children's hymn—

Christ, who once amongst us
As a child did dwell,

was written in 1868, before he was ordained, for the children of a mission Sunday school in Camberwell, of which he was superintendent.

Hymn 944. To Thee, O Lord, our hearts we raise.

W. C. DIX (128).

A harvest hymn given, with five other pieces, at the end of *Hymns for the Service of the Church*, St. Raphael's Bristol, 1864. It was written in 1863, and Sir Arthur Sullivan composed for it the fine tune, 'Golden Sheaves.' It is sometimes sung as a harvest processional by children bearing sheaves of corn. Ver. 2, l. 3, reads in the original, 'Upon Thine altar, Lord, we lay.'

Hymn 945. Now the year is crowned with blessing.

ELLEN THORNEYCROFT FOWLER.

Married Mr. Felkin in 1903; is the eldest daughter of Viscount Wolverhampton, and granddaughter of Rev. Joseph Fowler. She published *Verses Grave and Gay*, 1891; *Concerning Isabel Carnaby*, 1898; and other popular stories.

Hymn 946. For all Thy love and goodness, so bountiful and free.

FRANCES JANE DOUGLAS.

Sister of Bishop Walsham How. Born, 1829; died, 1899. Mrs. Douglas's hymn was printed in her *April Verses*, 1848, and rewritten by Bishop How in 1871 for *Church Hymns* (S.P.C.K.).

Hymn 947. Hear us, O Lord, from heaven, Thy dwelling-place.

WILLIAM HENRY GILL.

Mr. Gill was born on October 24, 1839, of Manx parents, at Marsala, Sicily, and educated at King William's College. He served for forty years in the Civil Service, and is a composer, painter, and writer. He rescued the Manx music from oblivion, and published *Manx National Songs*, 1896. One of these long-lost melodies suggested the harmonies and inspired the words of his hymn, 'The harvest of the sea.' The rhyme between the first and fourth lines and the second and third is a feature of Manx music, and Mr. Gill was thus led to put his verses into this form. The old custom of the Manx fishermen to ask God's blessing before they cast their nets gave Mr. Gill his idea. It suits well the character of the Manx fishermen, who are a devout race, and keen lovers of music. The hymn has established its place as a favourite in all the Manx Churches.

The petition in the Litany of the Manx Church, in its Book of Common Prayer, was especially in his mind: 'That it may please Thee to give and preserve to our use the kindly fruits of the earth, and to restore and continue to us the blessings of the sea, so as in due time we may enjoy them.'

'Before shooting the nets, at a sign from the master of the boat, every man, upon his knees and with uncovered head, implores for a minute the blessing and protection of the Almighty.'—*Manx Society's Publications*, vol. xvi.

Hymn 948. O Lord of heaven, and earth, and sea.

CHRISTOPHER WORDSWORTH, D.D. (187).

'Offertory'; first published in *The Holy Year*, 3rd edition, 1863, headed 'Charitable Collections.' It is the finest of all offertory hymns.

Canon Ellerton says, 'It is not in the least poetical; it is full of halting verses and prosaic lines. And yet it is such true praise, so genuine, so comprehensive, so heartfelt, that we forget its homeliness.'

Hymn 949. We give Thee but Thine own.

WILLIAM WALSHAM HOW, D.D. (177).

Written about 1858; published in Morrell and How's *Psalms and Hymns*, 1864.

The Talmud has a story of Rabbi Jochanan, who was riding with some of his pupils outside the walls of Jerusalem, when they saw a poor woman picking up the grain that had fallen round the troughs where the cattle of some Arabs were feeding. She begged help from the rabbi, who asked, 'What has become of the money thou didst receive on thy wedding-day?' She answered, 'Ah, is there not a saying in Jerusalem, "The salt was wanting to the money"?' The Jews believed that charity preserved money as salt preserved meat. When the rabbi asked about her husband's money, she replied, 'That followed the other.' The rabbi told his pupils, 'I remember when I signed her marriage contract. Her father gave her a million of gold dinars. Her husband also was wealthy.' Then he bestowed upon her what he could, and wept with her over her hard lot.

Hymn 950. Thou to whom the sick and dying.

GODFREY THRING, D.D. (129).

'On behalf of Hospitals.' Written in 1870, at the request of Prebendary Hutton, of Lincoln, and published in his *Supplement*, Lincoln, 1871.

Hymn 951. From Thee all skill and science flow.

CHARLES KINGSLEY, M.A.

Kingsley was born at Holne Vicarage, Devonshire, in 1819; Rector of Eversley, 1844; Professor of Modern History, Cambridge, 1859; Canon of Westminster, 1873. His poems and stories have become English classics. *Alton Locke* won him the title of 'The Chartist Parson'; *Hypatia* is a vivid picture of Church life in Alexandria; *Westward Ho!* is his most famous story; *Water-Babies* is generally recognized as a work of genius. Dr. Rigg gives a charming account of Kingsley, whose friendship he greatly prized, in *Modern Anglican Theology*. 'On the whole, this generation has hardly known a nobler, braver, or more loving man, or a more devout servant of God in Christ.' He died at Eversley on January 23, 1875. Through his last illness, his wife tells us, 'he was calm and content. He had no need to put his mind into a fresh attitude, for his life had long been "hid with Christ in God."' This little hymn is an epitome of his life, and a mirror of his mind and heart. Few men laboured with such passionate zeal as he to mitigate the social evils of his time. He told Dr. Rigg in 1868, 'Please God, I shall devote myself for the rest of my life to showing that there is a living God in nature, and that the God of nature is one and the same with the God of the Bible.' Life for him was a growing revelation of God. One night in his last illness his daughter heard him exclaim, 'How beautiful God is!'

Hymn 952. O Thou through suffering perfect made.

WILLIAM WALSHAM HOW, D.D. (177).

'Hospitals,' S.P.C.K. *Church Hymns*, 1871.

Hymn 953. Thine arm, O Lord, in days of old.

EDWARD HAYES PLUMPTRE, D.D.

Written in 1864 for use in King's College Hospital, and printed on a fly-sheet for use in the hospital chapel. It was included in *Lazarus, and other Poems*, 2nd edition, 1865, and in the 1868 Appendix to *Hymns Ancient and Modern*.

Dean Plumptre was born in London in 1821. He became Fellow of Brasenose, Oxford; Professor at King's College, London; Prebendary of St. Paul's, 1863; Dean of Wells, 1881; member of the Old Testament Revision Company. His sacred poetry is full of thought and music, and his hymns have both fervour and 'stately simplicity.' His *Life of Bishop Ken*, 1888, is a fruit of his residence in Wells. He died in 1891.

His fine processional hymn, 'Rejoice, ye pure in heart,' was written for the annual festival of the Peterborough Choral Union in 1865.

Hymn 954. O Thou, whose chosen place of birth.

W. S. PETERSON.

The hymn was used by the Rev. W. Garrett Horder in *Congregational Hymns*, 1884. He thinks that Mr. Peterson was of Norwegian origin.

Ver. 3, 'In holy league, O Lord, we seek,' was written by Mrs. Armitage at the request of Mr. Horder, as the third verse of the original seemed weak.

Hymn 955. O Thou before whose presence.

SAMUEL JOHN STONE, M.A. (356).

A fine temperance hymn.

Hymn 956. Here, Lord, assembled in Thy name.

EDWARD BOADEN.

Mr. Boaden was born at Helston, 1827; entered the ministry of the United Methodist Free Church in 1849; became Chapel Secretary, 1864–92; President, 1871; First President United Methodist Church, 1907. He wrote a *Memoir of Rev. R. Chew*, 1896. This temperance hymn is one of two contributed to *Methodist Free Church Hymns*, 1889, in the compilation of which he took a leading part. Mr. Boaden signed the pledge in 1838, and took a lively interest in all temperance questions from his youth. He died in 1913.

Hymn 957. Onward, brothers, onward!

JOHN ELLERTON (603).

Written for *The London Mission Hymn-book* (1884). In his *Hymns Original and Translated* it is headed 'Processional for the London Mission.'

Hymn 958. O Lord of hosts, the fight is long.

ELLA S. ARMITAGE (886).

Written at the request of the Rev. W. Garrett Horder.

Hymn 959. There's a glorious work before us.

CHARLES GARRETT (1823–1900).

Mr. Garrett was born at Shaftesbury, entered the Wesleyan ministry in 1849, and was the founder of the Liverpool Mission. He became a power in the life of the city. 'He waged war against insanitary areas, demoralizing amusements, and especially the drink traffic. He carried in his heart the burdens of the people.' As a preacher he never failed to charm and help his hearers. His name will always be identified with the temperance movement, to which this hymn is consecrated. He was President of the Wesleyan Conference in 1882.

Hymn 960. The voice that breathed o'er Eden.

JOHN KEBLE, M.A. (85).

Keble's last hymn, written by special request for the Salisbury *Hymn-book*, 1857. In Keble's *Miscellaneous Poems* it is headed, 'Holy Matrimony. To be sung at the Commencement of the Service.' It is dated July 12, 1857.

Hymn 961. O Father, all creating.

JOHN ELLERTON (603).

Written January 29, 1876, when Mr. Ellerton was Rector of Hinstock, Staffs. It is a wedding hymn, composed at the request of the Duke of Westminster for the marriage of his daughter, Lady Elizabeth Harriet Grosvenor, to the Marquis of Ormonde, February 2, 1876.

Hymn 962. O perfect Love, all human thought transcending.

DOROTHY F. GURNEY.

Mrs. Gurney, who was born in 1858 at 3, Finsbury Circus, London, is the eldest daughter of Rev. F. G. Blomfield, Rector of St. Andrew, Undershaft, London, and the granddaughter of Bishop Blomfield. This hymn was written for the marriage of her sister, Mrs. Hugh Redmayne, in 1883. Sir J. Barnby set it as an anthem for the marriage of Princess Louise with the Duke of Fife, on July 27, 1889. The same year it appeared in Supplemental Hymns to *Hymns Ancient and Modern*. The writer says, 'We were all singing hymns one Sunday evening, and had just finished "O Strength and Stay," the tune to which was an especial favourite of my sister's, when some one remarked what a pity it was that the words should be unsuitable for a wedding. My sister, turning suddenly to me, said, "What is the use of a sister who composes poetry if she cannot write me new words to this tune?" I picked up a hymn-book, and said, "Well, if no one will disturb me, I will go into the library and see what I can do." After about fifteen minutes I came back with the hymn, "O perfect Love," and there and then we all sang it to the tune of "Strength and Stay." It went perfectly, and my sister was delighted, saying that it must be sung at her wedding. For two or three years it was sung privately at many London weddings, and then it found its way into the hymnals. The writing of it was no effort whatever after the initial idea had come to me of the two-fold aspect of perfect union, love and life, and I have always felt that God helped me to write it.'—*Famous Hymns*, p. 194.

'O Strength and Stay' is John Ellerton's hymn, for which Dr. Dykes wrote the tune.

Hymn 963. How are Thy servants blest, O Lord!

JOSEPH ADDISON (75).

The *Spectator*, No. 489, September 20, 1712.
The following verses are omitted:—

Thy mercy sweeten'd every soil,
  Made every region please;
The hoary Alpine hills it warm'd,
  And smooth'd the Tyrrhene seas:

Think, O my soul, devoutly think,
  How with affrighted eyes
Thou saw'st the wide-extended deep
  In all its horrors rise!

Confusion dwelt in every face,
  And fear in ev'ry heart;
When waves on waves, and gulphs in gulphs,
  O'ercame the pilot's art.

Yet then from all my griefs, O Lord,
  Thy mercy set me free,
Whilst in the confidence of pray'r
  My soul took hold on Thee.

Ver. 3 of the Hymn-book version begins, 'For tho' in dreadful whirles we hung.'

Addison had been a great traveller between 1699 and 1702, and had been often 'tossed in storms.' None of the objects which he had ever seen affected his imagination like the sea or ocean. 'I cannot see the heavings of this prodigious bulk of waters even in a calm, without a very pleasing astonishment; but when it is worked up in a tempest, so that the horizon on every side is nothing but foaming billows and floating mountains, it is impossible to describe the agreeable horror that arises from such a prospect. A troubled ocean, to a man who sails upon it, is, I think, the biggest object that he can see in motion, and consequently gives his imagination one of the highest kinds of pleasure that can arise from greatness. I must confess, it is impossible for me to survey this world of fluid matter without thinking on the hand that first poured it out, and made a proper channel for its reception.' He says, 'Great painters do not only give us landskips of gardens, groves, and meadows, but very often employ their pencils upon sea-pieces: I could wish you would follow their example. If this small sketch may deserve a place among your works, I shall accompany it with a divine ode, made by a gentleman upon the conclusion of his travels.'

Macaulay says that in December, 1700, when sailing from Marseilles along the Ligurian coast, Addison's ship encountered one of the black storms of the Mediterranean. The captain 'gave up all for lost, and confessed himself to a capuchin who happened to be on board. The English heretic, in the meantime, fortified himself against the storms of death with devotions of a very different kind. How strong an impression this perilous voyage made on him appears from the ode "How are Thy servants blest, O Lord!" which was long after published in the *Spectator*.'

Dr. Kirk, of Boston (Mass.), and his companions, who travelled in Syria during the sickly season of 1857, made this 'Traveller's Hymn' a regular part of their devotions.

Hymn 964. Father, who art alone.

EDITH J.

Written for the *Home Hymn-book*, 1885.

The writer, Miss J., lives in South Norwood, but prefers to have her name unknown.

Hymn 965. Thou, Lord, hast blessed my going out.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 305. 'After a Journey.' A little set of pilgrim hymns is given at this part of the volume. Two headed 'Before a Journey'; one, 'On a Journey'; and this, 'After a Journey.'

In ver. 2 the original reads, 'And *guard* my naked head.'

Hymn 966. Lord, whom winds and seas obey.

CHARLES WESLEY (1).

'At Going on Shipboard,' *Works*, xiii. 263. From a MS. in the Library of Richmond College.

Hymn 967. Eternal Father! strong to save.

WILLIAM WHITING.

Dated 1860. A revised form appeared in *Hymns Ancient and Modern*, 1861, for which the hymn was written.

Mr. Whiting was born at Kensington in 1825; educated at Clapham; Master of Winchester College Choristers' School. He died at Winchester on May 3, 1878, and was buried in the cemetery there. A friend says he 'never enjoyed very good health, but was invariably cheerful and possessed a fund of quiet humour. He was rather short in stature and wore spectacles.' He published *Rural Thoughts and other Poems*, 1851, and *Edgar Thorpe; or, The Warfare of Life*, 1867. Mr. Whiting wrote twelve other hymns, but they have not had wide acceptance. This hymn is familiar to British sailors all over the world. A translation appears in *Nouveau Livre Cantique*, the hymnal in use on the French men-of-war, with the refrain—

Vois nos pleurs, entends nos sanglots,
Pour ceux en péril sur les flots.

Hymn 968. Lord of the wide, extensive main.

CHARLES WESLEY (1).

Hymns and Sacred Poems, 1740; *Works*, i. 229. 'A hymn to be sung at sea.' Ten verses. Ver. 1 reads, 'wide-extended,' 'wind and seas.'

There is a fine ring about the last verse—

We boast of our recover'd powers,
  Lords are we of the lands and floods;
And earth, and heaven, and all is ours,
  And we are Christ's, and Christ is God's.

Several hymns in this volume seem to have been suggested by George Whitefield's voyage to America in 1739. They are worthy of the poet who got his first great lesson in faith from the calm courage of the Moravians on board the *Simmonds*. When he landed at Deal in 1736, after a stormy voyage, he says, 'I knelt down and blessed the Hand that had conducted me through such inextricable mazes.'

Hymn 969. While lone upon the furious waves.

EBENEZER E. JENKINS, LL.D.

'For use at sea.' It was in the Methodist hymn-book, 1875.

Dr. Jenkins was born at Exeter in 1820; Wesleyan missionary in India, 1845-64; Missionary Secretary, 1877; President of the Wesleyan Conference, 1880. He died at Southport in 1905.

Hymn 970. O Lord, be with us when we sail.

EDWARD ARTHUR DAYMAN, B.D. (1807-90).

Mr. Dayman was born at Padstow; Fellow and Tutor of Exeter College, Oxford; Rector of Shilling-Okeford, 1842; Hon. Canon of Salisbury, 1862. He edited, in concert with Lord Nelson and Canon Woodford (afterwards Bishop of Ely), the *Sarum Hymnal*, 1868, in which this hymn, 'For use at sea,' appeared. It was written in 1865. His fine funeral hymn, 'Sleep thy last sleep,' is in the same collection. Sir Joseph Barnby's setting has won it much favour. It was a favourite with Prince Henry of Battenberg. Mr. Dayman translated several Latin hymns.

Hymn 971. God save our gracious King.

NATIONAL ANTHEM.

A writer (W.) in the *Gentleman's Magazine* for 1796 says that he was present, in 1740, when Henry Carey, the ballad composer and singer, sang this anthem at a dinner to celebrate the capture of Portobello. It is first found in print in *Harmonia Anglicana*, probably published in 1743 or 1744; and is anonymous. It is headed for two voices, the air differs slightly from the modern version, and two stanzas only are given, 'God save our Lord the King,' and 'O Lord our God, arise.'

On September 28, 1745, twelve days after the Pretender had been proclaimed at Edinburgh, 'God save the King' was sung at Drury Lane Theatre, with harmonies and accompaniments by Dr. Arne—

> God bless our noble King,
> God save great George our King,
>   God save the King.

It was received with a tumult of applause, and Covent Garden and Goodman's Fields followed the example of Drury Lane. In the *Gentleman's Magazine* for October, 1745, the air and words were given with a third verse—

Thy choicest gifts in store
On George be pleased to pour.

Arne said afterwards that he did not know either author or composer, but it was a received opinion that it was written for the Catholic Chapel of James II. At a concert given by John Travers, organist of the Chapel Royal, in 1743 or 1744, the programme closed with 'A Latin Chorus'—

O Deus optime!
Salvum nunc facito
Regem nostrum;
Sit laeta victoria,
Comes et gloria,
Salvum jam facito,
Tu Dominum.

Exurgat Dominus;
Rebelles dissipet,
Et reprimat;
Dolos confundito;
Fraudes depellito;
In Te sit sita spes;
O! Salva nos.

This is probably the original which was sung in 1688, and from it Carey may have made the English version to sing in public. See an interesting article in the *Dictionary of Hymnology*.

Hymn 972. God bless our native land!

William Edward Hickson (1803–70).

An attempt to rewrite the National Anthem with a more religious note. It dates from 1836.

Hymn 973. Blessed be our everlasting Lord.

Charles Wesley (1).

Short Hymns on Select Passages of Scripture, 1762; *Works*, ix. 204. 1 Chron. xxix. 10–13.

In ver. 6 the original reads, 'Thou hast to man made known.'

Hymn 974. Praise to our God, whose bounteous hand.

John Ellerton (603).

A hymn of national thanksgiving written in 1870. It appeared in *Select Hymns*, and the *Church Hymns*, 1871.

Hymn 975. O King of kings, O Lord of hosts, whose throne is lifted high.

H. BURTON, D.D. (205).

A 'National Hymn.'

Dr. Burton wrote an ode in 1887 at the request of the Rev. Dr. Stephenson, which was set to music by Sir John Stainer, and sung at the Royal Albert Hall at the Jubilee Commemoration. Sir John wrote to say that he was very much delighted with the words, and regretted that they would cease to be 'current coin' when the Jubilee was over. He added, 'If you like the music I wrote, would it be possible to write a few verses of a patriotic hymn to the tune? I admire the bold rhythm of your first verse, and venture to suggest that if *that* portion of the music were wedded to another set of words, both might live a little longer than this year.' In response to this letter, 'O King of kings' was written. Sir John Stainer's tune, aptly named 'Rex Regum,' is now wedded to the words.

Hymn 976. Lord, while for all mankind we pray.

JOHN REYNELL WREFORD, D.D.

A 'National Hymn' composed about the time of Queen Victoria's accession in 1837. Dr. Wreford published it 'with other loyal and patriotic pieces,' and included it in the Rev. J. R. Beard's *Collection*, 1837.

Dr. Wreford was born at Barnstaple in 1800, and educated at Manchester College, York. He became co-pastor at the New Meeting, Birmingham, from 1826 to 1831, when he withdrew from the ministry through failure of his voice, and opened a school in Edgbaston. He published a *History of Presbyterian Nonconformity in Birmingham*, 1832, and contributed fifty-five hymns to the Rev. J. R. Beard's *Collection*, 1837. He afterwards retired to Bristol. He died in 1881.

Hymn 977. O God, who holdest in Thy hand.

THOMAS G. CRIPPEN.

Headed 'Before a Parliamentary Election.' Appeared in Dr. Barrett's *Congregational Church Hymnal*, 1887.

Mr. Crippen was born in London, 1841, and is descended from a Huguenot family settled at Canterbury. He is a Congregational minister. He published a volume of translations of ancient hymns and poems in 1868.

Hymn 978. To Thee our God we fly.

WILLIAM WALSHAM HOW, D.D. (177).

A 'National Hymn,' from S.P.C.K. *Church Hymns*, 1871.

Hymn 979. All glory to God in the sky.

CHARLES WESLEY (1).

Hymns for the Nativity of our Lord; Works, iv. 125. The eighteenth and last of the set.

Ver. 5, 'No horrid alarum of war,' is omitted.

Wesley (*Works*, xii. 122) regarded this as the very best in his brother's pamphlet of 'Nativity Hymns,' but that collection did not include 'Hark, how all the welkin rings.' He was 'hugely displeased' that R. Sheen omitted 'All glory to God in the sky' in reprinting those hymns. On Tuesday, March 1, the day before he died, after a very restless night he began to sing, 'All glory to God in the sky,' and sang verses 1 and 3. Then he wished to write. He was not strong enough to do so; but when Miss Ritchie asked what he would say, he answered, Nothing, but that God is with us.'

Hymn 980. These things shall be! a loftier race.

JOHN ADDINGTON SYMONDS.

Mr. Symonds was born at 7, Berkeley Square, Bristol, in 1840, and gained the English Essay Prize at Oxford in 1863 by his essay on 'The Renaissance.' To that subject the larger part of his life was devoted. He was Fellow of Magdalen, but was compelled to reside abroad because of his health. He published a *History of the Italian Renaissance*, and many other works of great value and interest. His volume of poems, *Many Moods*, appeared in 1878, and *Animi Figura*, 1882. He died in Rome on April 19, 1893, and was buried in the Protestant cemetery. His daughter says, 'His own faith was so large, so broad. He had thirsted for knowledge and space.

It seemed as though his spirit were already far away upon the paths he longed in life to tread, and it was good to remember that, in passing into the Infinite, it had gone straight from the City of Rome, and that his last days had been lived amongst the sights and places which were dear to him.'

Hymn 981. Grant, O Saviour, to our prayers.

JOSIAH CONDER (737).

From the *Congregational Hymn-book*, 1836. One of the series of paraphrases of the Collects.

Collect for Fifth Sunday after Trinity, 'Grant, O Lord, we beseech Thee, that the course of this world may be so peaceably ordered by Thy governance, that Thy Church may joyfully serve Thee in all godly quietness; through Jesus Christ our Lord.' It forms a fitting close to the prayer and praise of the hymn-book.

ANCIENT HYMNS AND CANTICLES

982. O come, let us sing unto the Lord.

'VENITE, EXULTEMUS DOMINO' (Psalm xcv.) was used at the opening of daily worship at least as early as the time of Athanasius, who says of the service at Constantinople in his day, 'Before the beginning of their prayers, the Christians invite and exhort one another in the words of this Psalm.' It was the first morning hymn sung in the religious houses of the West, and has always been used as a prelude to worship. In the Middle Ages it was 'farsed,' or interspersed, with fragments of other psalms called 'invitatories.' These Latin sentences were interwoven with it verse by verse, and varied with the different seasons. But in 1549 it was ordered to be sung simply. The *Venite* was the battle-song of the proud Knights Templars, and there were few of the battlefields of Europe where it did not strike terror into their foes.

Ver. 6, 'O come, let us worship, and fall down; and kneel before the Lord our Maker,' was inscribed by a nobler soldier, Christian Friedrich Schwartz (1726–98), over the portals of his Mission Church of Bethlehem at Tranquebar.

The version of all the canticles is from the Great Bible of 1539. It took its name from the fact that it was 'the whole Bible of the largest volume in English'—13¼ by 7½ inches. Its translation of the Psalms passed into the Prayer-book in Edward VI's time, and has retained its position ever since. At the revision in 1662 it was directed that the lessons were to be taken from the Authorized Version, but the Psalms were not to be altered. 'The phraseology of Coverdale's version had become too familiar by long use to allow of alteration, and choirs found it, or thought they did, smoother and easier to sing.' Thomas Cromwell, as Vicar-General, enjoined upon every incumbent, 'that one book of the whole Bible of the largest volume in English, should be set up within some convenient place in the church.' The cost was to be shared by parson and parishioners. Cromwell urges them to 'expressly provoke, stir, and exhort every person to read the same.' No less than 20,000 of these great folios were issued.

983. We praise Thee, O God.

'TE DEUM LAUDAMUS.' The *Te Deum* is the great hymn of the Christian Church. The tradition that ascribes it to St. Ambrose and St. Augustine has been traced as far back as 859, when Hincmar of Rheims refers to it as the hymn which the two saints made for the baptism of St. Augustine in the Church of St. John at Milan. Ambrose broke out, 'We praise Thee, O God; we acknowledge Thee to be the Lord.' Augustine replied, 'All the earth doth worship Thee, the Father everlasting,' and thus they continued antiphonally to the end. That idea of the hymn as a sudden inspiration in honour of a great event may be classed with the ascription of the various articles of the Apostles' Creed to the Apostles of Christ.

The first reference to the hymn is in the Rule of St. Caesarius of Arles, drawn up before he became bishop in 502. There it is made part of the Sunday morning service. It seems likely that it took its rise in the South of Gaul. It was not improbably based on antiphons already familiar to the Church, and assumed its present form, say, about 400 A.D.

The English Version appears to have received the form given in our Prayer-books at the hands of Cranmer. The version of Henry VIII's last Primer and Edward VI's first Prayer-book is practically the same as that we sing. There are some inaccurate renderings of the Latin text, but it is so stately in its rhythm and so noble in its language, that it has held its throne in our public worship unchallenged ever since it was generally known. The Rev. F. W. Macdonald writes, 'Its vitality is that of an immortal. Sung more frequently than any other hymn, alike in rude and dark ages, and in those of amplest light and most advanced civilization, in cathedrals and in village chapels, at the coronation of kings and at humblest festivals, it has lost nothing of its dignity and strength and sweetness by lapse of time or frequent use, and will continue, we may confidently say, to be the Church's chief hymn till the worship of earth shall merge in that of heaven.'

The proper translation is, 'We praise Thee as God'; 'The white-robed army of martyrs'; 'When Thou tookest man upon Thee to deliver him'; 'sting of death'; 'rewarded with Thy saints' (not numbered). In the *Primer*, the layman's authorized book of devotion before the Reformation, we read, 'Thi soothfast worschipful oonly Son'; 'The preiseth the white oost of marteres.' In *The Myroure of our Ladye*, written for the use of the Nuns of Sion about 1450, the *Te Deum* reads: 'The fair host of martyrs that are washed white and fair in their own blood praise Thee. Make Thy servants to be rewarded in endless bliss with Thy saints. Govern them here by grace and enhance them into bliss without end. And we praise Thy name from time to time, unto the end of the world, and after without end.'

'No other hymn of praise has been by such universal consent set apart as the supreme expression of the overflowing gratitude of the human heart. As it was sung after Agincourt, so it was sung after Waterloo, and will be sung after other victories yet unfought by generations yet unborn.' Mrs. Charles, the author of *The Schönberg-Cotta Family*, told Mr. Stead, 'The *Te Deum*, with its glorious subjectiveness, its tender humility, and its note of hope, has, perhaps, helped and inspired me through life more than any other hymn.'

984. Blessed be the Lord God of Israel.

The 'BENEDICTUS,' or Song of Zacharias (Luke i. 68–79), was used in worship at least as early as the ninth century. The version is from 'The Great Bible.' Zacharias rejoices in the arrival of the times of the Messiah, in the fulfilment of the promises, in the mission of his own child as the forerunner of

Christ. Then he describes the change to be wrought when weary pilgrims, who have lost their way and sit in despair amid the darkness, are visited by the day-spring from on high, and find their way into the path of safety and peace.

985. O be joyful in the Lord.

The 'JUBILATE' was introduced into the Morning Service of the Prayer-book in 1552, to satisfy objections and avoid repetition. It is sung when the *Benedictus* is read in another part of the service. From ancient times it has been used in the daily service of the Synagogue, except at certain festivals. It was used at Lauds. The version is from 'The Great Bible.'

Edward FitzGerald said not long before his death, in 1883, that if any text were put on his tombstone, he should like it to be one that he had never seen used in this way—'It is He that made us, and not we ourselves.' It is engraved, with name and dates, on the granite slab which covers his grave.

986. My soul doth magnify the Lord.

The 'MAGNIFICAT' (Luke i. 46–55) was used at Vespers in the Middle Ages. From 'The Great Bible.' The song borrows some of its thoughts from the thanksgiving of Hannah for the birth of Samuel, and from Psalm xcviii. The three great nativity hymns which St. Luke preserved for the Church have always been the chief treasures in its book of praise. This outpouring of Mary's heart is the noblest of all. 'A majesty truly regal reigns throughout this canticle.' The song of thanksgiving rises and swells as the Jewish maiden sees the greatness of the mission of Jesus opening out before her wondering eyes. Her own immortality is sure. 'All generations shall call me blessed.' The song is closely allied to that of Hannah, which every Jewish girl knew from her childhood; but deep humility and holy restraint mark the whole thanksgiving. It is 'the first Christian song.' The 'Song of Songs' (Pater).

987. O sing unto the Lord a new song.

'CANTATE DOMINO' (Psalm xcviii.) was introduced in 1552 to the Prayer-book from 'The Great Bible,' so that the extreme Puritans might not be forced to sing the words of the

Virgin Mary. 'The hymn of praise for the redemption of Israel from Babylon becomes, in the mouth of the Christian Church, a hymn of praise for the redemption of the world.' The psalm has so many resemblances to the *Magnificat* that it seems as though the mother of our Lord must have had it in her mind when she offered her Song of Praise.

988. Lord, now lettest Thou Thy servant depart in peace.

The 'NUNC DIMITTIS,' or Song of Simeon (Luke ii. 29–32), was used in Compline. From 'The Great Bible.' This is the greeting of the Old Dispensation to the New. 'Simeon represents himself under the image of a sentinel whom his master has placed in an exalted position, and charged to look for the appearance of a star, and then announce it to the world. He sees this long-desired star ; he proclaims its rising, and asks to be relieved of the post he has occupied so long. In the same way, at the opening of Aeschylus's *Agamemnon*, when the sentinel, set to watch for the appearing of the fire that is to announce the taking of Troy, beholds at last the signal so impatiently expected, he sings at once both the victory of Greece and his own release.'

989. God be merciful unto us, and bless us.

'DEUS MISEREATUR' (Psalm lxvii.) was introduced into the Prayer-book in 1552, as an alternative to the *Nunc Dimittis*. From 'The Great Bible.' It has been called the Pater Noster of the Ancient Church. It was written for some Temple Festival after a year of exceptional increase, and echoes the priestly blessing of Num. vi. 24 in its opening words. It is a prayer for the spread of God's kingdom, and rests its hope on those mercies of God which are sent to open human eyes to His goodness.

990. The Ten Commandments.

From 'The Great Bible.' The reading of the Decalogue in the Communion Service is peculiar to the English Church, and was adopted from the Strasburg Litany of Pullain, 1551. The response is commonly called 'The Kyrie,' from the Greek for 'Lord.' And the final response resembles that which follows the Decalogue in Pullain's Litany.

991. The Beatitudes.

From the Authorized Version. The Old Testament Decalogue is followed by the New Testament Beatitudes, which form our Lord's portrait of a true disciple.

John Wesley says (*Sermons*, 21–3), 'Our Lord, first, lays down the sum of all true religion in eight particulars. Behold Christianity in its native form, as delivered by its great Author! This is the genuine religion of Jesus Christ! Such He presents it to him whose eyes are opened! See a picture of God, so far as He is imitable by man! A picture drawn by God's own hand. What beauty appears in the whole! How just a symmetry! What exact proportion in every part! How desirable is the happiness here described! How venerable, how lovely the holiness! This is the spirit of religion; the quintessence of it. These are indeed the fundamentals of Christianity. O that we may not be hearers of it only!'

Specially impressive are Wesley's words on the Beatitude of the Persecuted. 'One would imagine such a person as has been above described, so full of genuine humility, so unaffectedly serious, so mild and gentle, so free from all selfish design, so devoted to God, and such an active lover of men, should be the darling of mankind. But our Lord was better acquainted with human nature in its present state. He therefore closes the character of this man of God with showing him the treatment he is to expect in the world. "Blessed," saith He, "are they which are persecuted for righteousness' sake; for theirs is the kingdom of heaven."'

'Let us not rest,' Wesley adds in closing his sermons on the Beatitudes, 'until every line thereof is transcribed into our own hearts. Let us watch, and pray, and believe, and love, and "strive for the mastery," till every part of it shall appear in our soul, graven there by the finger of God.'

In December, 1730, when the Oxford Methodists were running their gauntlet of ridicule and persecution in the University, Samuel Wesley wrote, 'I question whether a mortal can arrive to a greater degree of perfection, than steadily to do good, and for that very reason patiently and meekly to suffer evil.'

Sir F. Bridge says, 'The Beatitudes also will be welcome; the responses to these I have adapted from the celebrated Litany by Tallis. This Litany was sung in the Abbey at the Coronation of King Edward VII.'

ORIGINAL SOURCES OF THE WESLEY HYMNS IN 'THE METHODIST HYMN-BOOK'[1]

(The following notes indicate the works in which the several hymns were first printed.)

I. *Poems on Several Occasions.* By Samuel Wesley, M.A. [Jun.]. 1736.

Nos. 635, 822.

II. *A Collection of Psalms and Hymns.* (Charlestown) 1737.

Nos. 38, 39, 158, 475, 571.

III. *A Collection of Psalms and Hymns.* (London) 1738.

Nos. 429, 459, 476, 531.

IV. *Hymns and Sacred Poems.* 1739.

Nos. 16, 36, 63, 69, 115, 122, 135, 170, 181, 211, 214, 219, 234, 245, 306, 307, 312, 358, 360, 414, 415, 421, 427, 467, 474, 475, 480, 481, 502, 521, 524, 526, 547, 564, 583, 584, 653.

V. *Hymns and Sacred Poems.* 1740.

Nos. 1, 31, 93, 106, 142, 194, 212, 250, 256, 257, 271, 308, 310, 311, 321, 328, 333, 345, 351, 352, 362, 365, 366, 370, 381, 419, 422, 515, 516, 532, 533, 534, 535, 537, 552, 630, 688, 689, 691, 713, 740, 741, 742, 743, 771, 904, 912, 965, 968.

VI. *Hymns on God's Everlasting Love.* 1741 and N.D.

Nos. 65, 99 (n.d.), 136, 159, 272, 273, 274 (n.d.), 283, 291 (n.d.) 325, (n.d.), 340, 435 (n.d.).

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[1] This list was put into my hands by the late Rev. Richard Green. It represents an enormous amount of research, and will be of real service to students of the Wesley Hymns.

VII. *A Collection of Psalms and Hymns.* 1741, 2nd Ed. 1743.

Nos. 350 (1741), 26, 76, 176, 186, 210, 399, 654, 675, 677, 905, 928.

VIII. *Hymns and Sacred Poems.* 1742.

Nos. 12, 42, 43, 44, 160, 232, 236, 285, 323, 334, 337, 341, 344, 353, 355, 363, 367, 371, 393, 397, 420, 424, 425, 436, 437, 438, 445, 446, 449, 450, 468, 477, 498, 503, 529, 536, 543, 544, 545, 548, 549, 553, 554, 555, 558, 570, 574, 597, 676, 683, 685, 690, 694, 711, 726, 744, 752, 753, 787, 791, 827, 828, 839, 879, 880, 935.

IX. *Hymns for Times of Trouble and Persecution.* 1744.

No. 388. Ditto, 2nd Ed. 1745. No. 386.

X. *A Short View of the Difference between the Moravian Brethren, lately in England, and the Reverend Mr. John and Charles Wesley.* 1745. (Six hymns appended.)

No. 348.

XI. *Hymns on the Lord's Supper.* 1745.

Nos. 167, 190, 562, 592, 593, 701, 727, 729, 730, 731, 732, 801, 802, 849.

XII. *Hymns for the Nativity of our Lord.* 1745.

Nos. 133, 134, 198, 199, 979.

XIII. *Hymns for our Lord's Resurrection.* 1746.

Nos. 213, 259.

XIV. *Hymns for Ascension Day.* 1746.

Nos. 185, 191.

XV. *Hymns for the Watchnight.* 1746.

Nos. 11, 201, 840, 936.

XVI. *Hymns of Petition and Thanksgiving for the Promise of the Father.* (Hymns for Whit Sunday.) 1746.

Nos. 230, 231, 239, 240, 241, 342, 346, 707.

XVII. *Funeral Hymns.* (First Series, 1746.)

Nos. 831, 848. (Second Series, 1759.) Nos. 618, 805, 857.

XVIII. *Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ.* 1747.

Nos. 30, 33, 217, 270, 277, 279, 282, 295, 296, 303, 320, 426, 465, 501, 587, 610, 612, 681, 714, 793, 794, 830.

XIX. *Hymns and Sacred Poems.* 2 vols. 1749.

Nos. 64, 66, 98, 107, 116, 140, 143, 161, 218, 275, 276, 281, 284, 297, 305, 309, 314, 318, 319, 322, 335, 338, 339, 349, 359, 364, 368, 382, 390, 391, 411, 416, 433, 434, 439, 440, 441, 442, 443, 444, 447, 464, 469, 470, 471, 482, 496, 499, 500, 512, 517, 519, 546, 550, 551, 563, 565, 585, 586, 594,[1] 595, 598, 601, 613, 614, 656, 686, 687, 692, 693, 695, 697, 698, 699, 700,[2] 704, 705, 706, 708, 709,[3] 710, 712, 724, 772, 777,‡ 785, 786, 788, 789, 790, 792, 795, 829, 832, 842, 895, 896, 913, 932.

XX. *Hymns for New Year's Day.* 1750.

Nos. 226, 930, 931.

XXI. *Hymns occasioned by the Earthquake.* 1750.

No. 847.

XXII. *Hymns of Intercession for all Mankind.* 1758.

Nos. 200, 715.

XXIII. *Hymns on the Expected Invasion.* 1759.

No. 227.

XXIV. *Short Hymns on Select Passages of the Holy Scriptures.* 2 vols. 1762.

Nos. 15, 46, 55, 67, 121, 179, 192, 258, 260, 264, 313, 336, 354, 387, 392, 408, 423, 448, 513, 523, 527, 528, 530, 538, 539, 540, 541, 542, 556, 557, 560, 561, 572, 573, 580, 581, 582, 588, 589, 590, 591, 596, 604, 611, 631, 745, 773, 775, 776, 796, 823, 825, 973.

Some of these were afterwards extended by verses left in manuscript by Charles Wesley.

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[1] First published in *A Farther Appeal to Men of Reason and Religion.* Part I. 1745.

[2] First published in *An Earnest Appeal to Men of Reason and Religion.* 1743, 2nd Ed.

[3] First published at the end of the first edition of the *Rules of the United Societies.* 1743.

XXV. *Hymns for Children.* 1763.

Nos. 32, 40, 47, 56, 73, 77, 82, 315, 634, 841, 893, 894.

XXVI. *Hymns for the Use of Families and on Various Occasions.* 1767.

Nos. 18, 151, 301, 302, 324, 472, 473, 525, 559, 599, 600, 682, 684, 696.

XXVII. *Hymns on the Trinity.* 1767.

Nos. 34, 35, 61, 261, 278.

XXVIII. *Hymns left in Manuscript by the Author.*

Nos. 53, 88, 120, 126, 137, 141, 153, 196, 215, 216, 222, 224, 266, 289, 290, 292, 326, 372, 373, 394, 451, 452, 457, 483, 617, 651, 672, 678, 722, 755, 756, 758, 759, 821, 966.

Hymn 124 (p. 125).

The original MS. adds after v. 2—

In David City, Shepherds, ye shall find
The long fortold redeemer of Mankind,
Wrapt up in swaddling cloaths, be this the Sign,
A cratch contains the holy Babe divine.

After v. 3 Byrom wrote—

To Bethlehem straight th' enlighten'd Shepherds ran
To see the Wonder God had wrought for Man;
They saw their Saviour, as the Angel said,
The swaddled Infant in the Manger laid,
Joseph and Mary, a distressed Pair,
Guard the sole object of th' almighty's Care.
To human Eyes none present but they two
When heav'n was pointing its concentred View,
Amaz'd the wondrous Story they proclaim,
The first Apostles of his Infant Fame.

Hymn 911 (p. 466).

'Abide with me' was sung at the Solemn Memorial Service which Lord Kitchener arranged for General Gordon at Khartum on Sept. 4, 1898, and at the Memorial Service for Kitchener at St. Paul's in June, 1917. It was repeated by the British Chaplain to Nurse Cavell on Oct. 11, 1915, a few hours before she was shot, and she joined softly in the end.

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I'm not ashamed to own my Lord	*Dr. Watts*	460
Immortal Love, for ever full	*J. G. Whittier*	118

FIRST LINE	AUTHOR	NO.
In age and feebleness extreme	*C. Wesley*	821
In all my vast concerns with Thee	*Dr. Watts*	50
In every time and place	*C. Wesley*	617
In full and glad surrender	*Miss F. R. Havergal*	569
In heavenly love abiding	*Miss Waring*	409
In memory of the Saviour's love	*T. Cotterill*	733
In the bonds of death He lay	*Luther, trans. by Miss Winkworth*	173
In time of tribulation	*Montgomery*	478
Infinite God, to Thee we raise	*C. Wesley*	30
Infinite Power, eternal Lord	*Dr. Watts*	518
Inspirer of the ancient seers	*C. Wesley*	258
Into Thy gracious hands I fall	*Dessler, trans. by J. Wesley*	524
It came upon the midnight clear	*Dr. E. H. Sears*	132
I've found a Friend; O such a Friend	*J. G. Small*	380
Jehovah, God the Father, bless	*C. Wesley*	35
Jerusalem divine	*B. Rhodes*	103
Jerusalem, my happy home	*J. Bromehead*	853
Jerusalem on high	*S. Crossman*	855
Jerusalem the golden	*Bernard of Cluny, trans. by Dr. Neale*	852
Jesus, accept the praise	*C. Wesley*	793
Jesus, all-atoning Lamb	*C. Wesley*	565
Jesus! and shall it ever be	*Grigg and Francis*	461
Jesu, at whose supreme command	*C. Wesley*	726
Jesu, be endless praise to Thee	*Zinzendorf, trans. by J. Wesley*	771
Jesus calls us: o'er the tumult	*Mrs. Alexander*	286
Jesus comes with all His grace	*C. Wesley*	116
Jesu, Friend of sinners, hear	*C. Wesley*	334
Jesus, from whom all blessings flow	*C. Wesley*	700
Jesus, great Shepherd of the sheep	*C. Wesley*	693
Jesus hath died that I might live	*C. Wesley*	558
Jesus, high in glory	*'Sabbath School Harmonist'*	870
Jesus, I believe Thee near	*C. Wesley*	339
Jesus, I fain would find	*C. Wesley*	589
Jesus, I humbly seek	*C. Wesley*	266
Jesus, I my cross have taken	*H. F. Lyte*	495
Jesus, if still the same Thou art	*C. Wesley*	310
Jesus, if still Thou art to-day	*C. Wesley*	142
Jesus, in whom the weary find	*C. Wesley*	333
Jesus is our common Lord	*C. Wesley*	685
Jesus is our Shepherd	*H. Stowell*	868
Jesu, let Thy pitying eye	*C. Wesley*	322
Jesus lives!—thy terrors now	*Gellert, trans. by Miss Cox*	175
Jesus, Lord, we look to Thee	*C. Wesley*	710
Jesu, Lover of my soul	*C. Wesley*	106
Jesu, my God and King	*C. Wesley*	211
Jesus, my Life! Thyself apply	*C. Wesley*	533
Jesus, my Lord, mighty to save	*C. Wesley*	437
Jesus, my Saviour, Brother, Friend	*C. Wesley*	445
Jesus my Shepherd my want shall supply	*Judge Waddy*	395
Jesus, my strength, my hope	*C. Wesley*	503
Jesu, my Truth, my Way	*C. Wesley*	411

FIRST LINE	AUTHOR	NO.
Jesus! Redeemer, Saviour, Lord	*C. Wesley*	352
Jesu, shall I never be	*C. Wesley*	570
Jesus shall reign where'er the sun	*Dr. Watts*	767
Jesu, Shepherd of the sheep	*C. Wesley*	517
Jesus, soft, harmonious name	*C. Wesley*	695
Jesus, still lead on	*Zinzendorf, trans. by E. Pope*	622
Jesus, tender Shepherd, hear me	*Mrs. Duncan*	885
Jesus, the all-restoring Word	*C. Wesley*	516
Jesus, the Conqueror, reigns	*C. Wesley*	439
Jesus, the First and Last	*C. Wesley*	121
Jesus, the gift divine I know	*C. Wesley*	590
Jesus the good Shepherd is	*C. Wesley*	394
Jesus! the name high over all	*C. Wesley*	98
Jesus, the needy sinner's Friend	*C. Wesley*	759
Jesus, the sinner's Friend, to Thee	*C. Wesley*	307
Jesu, the very thought of Thee	*Bernard of Clairvaux, trans. by E. Caswall*	110
Jesus, the word bestow	*C. Wesley*	222
Jesus, the word of mercy give	*C. Wesley*	596
Jesus, Thee Thy works proclaim	*C. Wesley*	141
Jesus, Thou all-redeeming Lord	*C. Wesley*	281
Jesus, Thou art our King	*C. Wesley*	214
Jesus, Thou everlasting King	*Dr. Watts*	104
Jesu, Thou Joy of loving hearts	*Bernard of Clairvaux, trans. by Dr. Ray Palmer*	111
Jesus, Thou soul of all our joys	*C. Wesley*	656
Jesus, Thou sovereign Lord of all	*C. Wesley*	698
Jesu, Thy blood and righteousness	*Zinzendorf, trans. by J. Wesley*	370
Jesu, Thy boundless love to me	*Gerhardt, trans. by J. Wesley*	414
Jesus, Thy far-extended fame	*C. Wesley*	140
Jesus, Thy servants bless	*C. Wesley*	755
Jesus, Thy wandering sheep behold	*C. Wesley*	753
Jesus, to Thee I now can fly	*C. Wesley*	393
Jesu, to Thee our hearts we lift	*C. Wesley*	706
Jesus, to Thee we fly	*C. Wesley*	191
Jesus, united by Thy grace	*C. Wesley*	690
Jesus, we look to Thee	*C. Wesley*	789
Jesus, we on the word depend	*C. Wesley*	230
Jesus, when He left the sky	*Mrs. Rumsey*	865
Jesus, where'er Thy people meet	*Cowper*	703
Jesus, who callèdst little ones to Thee	*C. C. Bell*	878
Jesu, whose glory's streaming rays	*Dessler, trans. by J. Wesley*	521
Jesus, with Thy church abide	*T. B. Pollock*	718
Join all the glorious names	*Dr. Watts*	101
Join, all ye ransomed sons of grace	*C. Wesley*	936
Just as I am, without one plea	*Miss C. Elliott*	317
Lamb of God, I look to Thee	*C. Wesley*	880
Lamb of God, whose dying love	*C. Wesley*	731
Lead, kindly Light, amid the encircling gloom	*Dr. J. H. Newman*	624
Lead me not into temptation	*C. Wesley*	452
Lead us, heavenly Father, lead us	*J. Edmeston*	625

FIRST LINE	AUTHOR	NO.
Leader of faithful souls, and Guide	*C. Wesley*	610
Leave God to order all thy ways	*Neumark, trans. by Miss Winkworth*	406
Let all men rejoice, by Jesus restored	*C. Wesley*	297
Let all that breathe Jehovah praise	*C. Wesley*	73
Let all who truly bear	*C. Wesley*	732
Let earth and heaven agree	*C. Wesley*	99
Let earth and heaven combine	*C. Wesley*	133
Let everlasting glories crown	*Dr. Watts*	300
Let God, who comforts the distressed	*C. Wesley*	715
Let Him to whom we now belong	*C. Wesley*	593
Let not the wise his wisdom boast	*C. Wesley*	392
Let the world their virtue boast	*C. Wesley*	323
Let us join—'tis God commands	*C. Wesley*	742
Let us with a gladsome mind	*Milton and others*	21
Let Zion in her King rejoice	*Dr. Watts*	669
Lift up your hearts to things above	*C. Wesley*	795
Lift your eyes of faith, and see	*C. Wesley*	849
Light of life, seraphic Fire	*C. Wesley*	550
Light of the lonely pilgrim's heart	*Sir E. Denny*	203
Light of the world, faint were our weary feet	*Mrs. Ormiston Chant*	627
Light of the world, Thy beams I bless	*C. Wesley*	464
Light of those whose dreary dwelling	*C. Wesley*	199
Lo! God is here! let us adore	*Tersteegen, trans. by J. Wesley*	653
Lo! He comes with clouds descending	*C. Wesley*	200
Lo! I come with joy to do	*C. Wesley*	587
Long have I sat beneath the sound	*Dr. Watts*	304
Look from Thy sphere of endless day	*W. C. Bryant*	764
Lord, dismiss us with Thy blessing, Bid	*Dr. Hawker*	798
Lord, dismiss us with Thy blessing, Fill	*Dr. Fawcett*	799
Lord, from this time we cry to Thee	*C. L. Ford*	748
Lord God, by whom all change is wrought	*T. H. Gill*	52
Lord grant us, like the watching five	*Dr. T. B. Stephenson*	765
Lord, her watch Thy church is keeping	*H. Downton*	204
Lord, I believe a rest remains	*C. Wesley*	552
Lord, I despair myself to heal	*C. Wesley*	306
Lord, I hear of showers of blessing	*Mrs. Codner*	331
Lord, if at Thy command	*C. Wesley*	756
Lord, in the fulness of my might	*T. H. Gill*	883
Lord, in the strength of grace	*C. Wesley*	561
Lord, it belongs not to my care	*R. Baxter*	824
Lord! it is good for us to be	*Dean Stanley*	144
Lord of all being, throned afar	*Dr. O. W. Holmes*	23
Lord of all, with pure intent	*C. Wesley*	722
Lord of our life, and God of our salvation	*Löwenstern, trans. by P. Pusey*	811
Lord of power, Lord of might	*Dr. Thring*	898
Lord of the harvest, hear	*C. Wesley*	752
Lord of the living harvest	*Dr. J. S. B. Monsell*	760
Lord of the wide, extensive main	*C. Wesley*	968
Lord of the worlds above	*Dr. Watts*	648
Lord, speak to me, that I may speak	*Miss F. R. Havergal*	762

FIRST LINE	AUTHOR	NO.
Lord, teach us how to pray aright	*Montgomery*	505
Lord, that I may learn of Thee	*C. Wesley*	572
Lord, Thou hast been our dwelling-place	*T. H. Gill*	813
Lord, Thy ransomed church is waking	*Miss Stock*	780
Lord, Thy word abideth	*Sir H. W. Baker*	268
Lord, we believe to us and ours	*C. Wesley*	236
Lord, we sit and cry to Thee	*Dean Milman*	147
Lord, while for all mankind we pray	*Dr. J. R. Wreford*	976
Lord, who hast taught to us on earth	*R. Massie*	578
Lord, whom winds and seas obey	*C. Wesley*	966
Love divine, all loves excelling	*C. Wesley*	426
Man of sorrows !—what a name	*P. Bliss*	169
Master, speak ! Thy servant heareth	*Miss F. R. Havergal*	763
May the grace of Christ our Saviour	*J. Newton*	797
Meet and right it is to praise	*C. Wesley*	18
Meet and right it is to sing	*C. Wesley*	11
Mercy and judgment will I sing	*Dr. Watts*	891
Morning comes with light all-cheering	*J. E. Vanner*	908
My faith looks up to Thee	*Dr. Ray Palmer*	400
My Father knows the things I need	*C. Wesley*	483
My Father, my God, I long for Thy love	*C. Wesley*	420
My God, how wonderful Thou art	*Dr. F. W. Faber*	54
My God, I am Thine	*C. Wesley*	368
My God ! I know, I feel Thee mine	*C. Wesley*	537
My God, I love Thee—not because	*Xavier, trans. by E. Caswall*	418
My God, I thank Thee, who hast made	*Miss Procter*	379
My God, if I may call Thee mine	*C. Wesley*	502
My God, my Father, while I stray	*Miss C. Elliott*	485
My God, the spring of all my joys	*Dr. Watts*	369
My heart and voice I raise	*B. Rhodes*	102
My heart is full of Christ, and longs	*C. Wesley*	210
My heart is resting, O my God	*Miss Waring*	432
My Saviour ! how shall I proclaim	*Gerhardt, trans. by J. Wesley*	365
My Saviour, mid life's varied scene	*Miss Godwin*	407
My Saviour, Thou Thy love to me	*Gerhardt, trans. by J. Wesley*	415
My Shepherd will supply my need	*Dr. Watts*	87
My soul, inspired with sacred love	*C. Wesley*	372
My soul, repeat His praise	*Dr. Watts*	90
My soul, through my Redeemer's care	*C. Wesley*	528
My spirit on Thy care	*H. F. Lyte*	398
My sufferings all to Thee are known	*C. Wesley*	194
Nearer, my God, to Thee	*Mrs. Adams*	430
None is like Jeshurun's God	*C. Wesley*	676
None other Lamb, none other Name	*Miss Rossetti*	520
Not all the blood of beasts	*Dr. Watts*	166
Not from a stock of ours but Thine	*C. Wesley*	758
Now, from this instant now, I will	*C. Wesley*	336
Now I have found the ground wherein	*Rothe, trans. by J. Wesley*	362
Now thank we all our God	*Rinkart, trans. by Miss Winkworth*	19

FIRST LINE	AUTHOR	NO.
Now the day is over	*S. Baring-Gould*	884
Now the labourer's task is o'er	*J. Ellerton*	836
Now the year is crowned with blessing	*Ellen Thorneycroft Fowler* (*Mrs. Felkin*)	945
O all that pass by, to Jesus draw near	*C. Wesley*	272
O bless the Lord, my soul	*Dr. Watts*	89
O Breath of God, breathe on us now	*A. H. Vine*	243
O come, all ye faithful	*Latin, trans. by Oakeley*	123
O come and dwell in me	*C. Wesley*	538
O come and mourn with me awhile	*Dr. F. W. Faber*	162
O come, O come, Immanuel	*Latin, trans. by Dr. Neale*	197
O come, ye sinners, to your Lord	*C. Wesley*	276
O crucified, triumphant Lord	*W. M. Bunting*	721
O day of rest and gladness	*Bp. Wordsworth*	640
O disclose Thy lovely face	*C. Wesley*	515
O Father all creating	*J. Ellerton*	961
O filial Deity	*C. Wesley*	115
O for a closer walk with God	*Cowper*	343
O for a heart to praise my God	*C. Wesley*	529
O for a thousand tongues to sing	*C. Wesley*	1
O for that tenderness of heart	*C. Wesley*	313
O glorious hope of perfect love	*C. Wesley*	553
O God, how often hath Thine ear	*W. M. Bunting*	746
O God, most merciful and true	*C. Wesley*	539
O God, my God, my all Thou art	*Spanish, trans. by J. Wesley*	429
O God, my hope, my heavenly rest	*C. Wesley*	512
O God, my strength and fortitude	*T. Sternhold*	14
O God of all grace	*C. Wesley*	64
O God of Bethel, by whose hand	*Dr. Doddridge*	95
O God of God, in whom combine	*German, trans. by J. Wesley*	63
O God, of good the unfathomed sea	*Scheffler, trans. by J. Wesley*	36
O God of our forefathers, hear	*C. Wesley*	701
O God, our help in ages past	*Dr. Watts*	812
O God, the help of all Thy saints	*E. Osler*	671
O God, the Rock of Ages	*Bp. Bickersteth*	815
O God, Thou bottomless abyss	*E. Lange, trans. by J. Wesley*	38
O God, to whom the faithful dead	*J. Conder*	804
O God, what offering shall I give	*J. Lange, trans. by J. Wesley*	564
O God, who holdest in Thy hand	*T. G. Crippen*	977
O happy day that fixed my choice	*Dr. Doddridge*	747
O happy home, where Thou art loved the dearest	*Spitta, trans. by Mrs. Findlater*	899
O heavenly King, look down from above	*C. Wesley*	12
O help us, Lord ! each hour of need	*Dean Milman*	148
O how blest the hour, Lord Jesus	*Spitta, trans. by R. Massie*	265
O it is hard to work for God	*Dr. F. W. Faber*	458
O Jesu, Source of calm repose	*Freylinghausen, trans. by J. Wesley*	571
O Jesus, at Thy feet we wait	*C. Wesley*	546
O Jesus, I have promised	*John E. Bode*	412
O Jesus, let me bless Thy name	*C. Wesley*	319
O Jesus, let Thy dying cry	*C. Wesley*	530

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O Jesus, Lord of heavenly grace	*St. Ambrose, trans. by J. Chandler*	903
O Jesus, my hope	*C. Wesley*	519
O Jesus, Thou art standing	*Bp. How*	288
O joyful sound of gospel grace	*C. Wesley*	554
O King of kings, O Lord of hosts	*Dr. Henry Burton*	975
O King of mercy, from Thy throne on high	*T. R. Birks*	623
O let the prisoners' mournful cries	*C. Wesley*	777
O little town of Bethlehem	*Bp. P. Brooks*	864
O Lord and Master of us all	*J. G. Whittier*	119
O Lord, be with us when we sail	*E. A. Dayman*	970
O Lord, how good, how great art Thou	*H. F. Lyte*	58
O Lord, how happy should we be	*J. Anstice*	508
O Lord of all, we bring to Thee	*Mrs. Armitage*	886
O Lord of heaven, and earth, and sea	*Bp. Wordsworth*	948
O Lord of hosts, the fight is long	*Mrs. Armitage*	958
O Lord of hosts, whose glory fills	*Dr. Neale*	659
O Lord, turn not Thy face away	*Bp. Heber, from Marckant*	329
O Lord, who by Thy presence hast made light	*Spitta, trans. by R. Massie*	914
O Love divine, how sweet Thou art	*C. Wesley*	416
O Love divine, that stooped to share	*Dr. O. W. Holmes*	497
O Love divine! what hast Thou done	*C. Wesley*	160
O Love of God, how strong and true	*Dr. Bonar*	70
O Master, let me walk with Thee	*W. Gladden*	605
O perfect Love, all human thought transcending	*Mrs. Gurney*	962
O render thanks to God above	*Tate and Brady*	20
O sacred Head, once wounded	*Bernard of Clairvaux and Gerhardt, trans. by Dr. J. W. Alexander*	163
O Saviour, bless us ere we go	*Dr. F. W. Faber*	643
O Saviour, whom this holy morn	*Bp. Heber*	125
O Sun of Righteousness, arise	*C. Wesley* (?)	522
O that I could, in every place	*C. Wesley*	457
O that I could my Lord receive	*C. Wesley*	559
O that I could repent	*C. Wesley*	314
O that I, first of love possessed	*C. Wesley*	324
O that my load of sin were gone	*C. Wesley*	545
O that the Lord's salvation	*H. F. Lyte*	779
O the bitter shame and sorrow	*T. Monod*	568
O Thou before whose presence	*S. J. Stone*	955
O Thou eternal Victim, slain	*C. Wesley*	190
O Thou God who hearest prayer	*Dr. B. H. Kennedy*	940
O Thou, our Husband, Brother, Friend	*C. Wesley*	708
O Thou through suffering perfect made	*Bp. How*	952
O Thou to whose all-searching sight	*Zinzendorf, trans. by J. Wesley*	476
O Thou who art of all that is	*F. L. Hosmer*	413
O Thou who camest from above	*C. Wesley*	588
O Thou who wouldst not have	*C. Wesley*	841
O Thou, whom once they flocked to hear	*C. Wesley*	143
O Thou whose chosen place of birth	*W. S. Peterson and Mrs. Armitage*	954
O Thou whose hand hath brought us	*F. W. Goadby*	665

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O timely happy, timely wise	*J. Keble*	901
O 'tis enough, my God, my God	*C. Wesley*	340
O what hath Jesus bought for me	*C. Wesley*	857
O what shall I do my Saviour to praise	*C. Wesley*	367
O wondrous power of faithful prayer	*C. Wesley*	501
O Word of God incarnate	*Bp. How*	267
O worship the King, all glorious above	*Sir R. Grant*	4
Oft I in my heart have said	*C. Wesley*	397
Oft in danger, oft in woe	*Kirke White and Miss Maitland*	454
Omnipotent Lord, my Saviour and King	*C. Wesley*	436
Omnipotent Redeemer	*C. Wesley*	216
Omnipresent God! whose aid	*C. Wesley*	913
On all the earth Thy Spirit shower	*Altered from Dr. H. More*	223
On Thee, O God of purity	*C. Wesley*	654
On wings of living light	*Bp. How*	177
Once in royal David's city	*Mrs. Alexander*	863
Once more the sun is beaming bright	*Ambrosian, trans. by J. Chandler*	902
One there is above all others	*Miss Nunn*	872
One thing with all my soul's desire	*Montgomery*	396
Onward, brothers, onward	*J. Ellerton*	957
Onward! Christian soldiers	*S. Baring-Gould*	455
Open, Lord, my inward ear	*C. Wesley*	424
Our blest Redeemer, ere He breathed	*Miss Auber*	235
Our day of praise is done	*J. Ellerton*	646
Our Father, at Thy feet we bow	*Miss Bradfield*	493
Our friendship sanctify and guide	*C. Wesley*	686
Our Lord is risen from the dead	*C. Wesley*	176
Out of the depth of self-despair	*C. Wesley*	328
Out of the depths I cry to Thee	*Luther, trans. by Miss Winkworth*	514
Partners of a glorious hope	*C. Wesley*	743
Peace, doubting heart! my God's I am	*C. Wesley*	467
Peace, perfect peace, in this dark world of sin	*Bp. Bickersteth*	404
Pierce, fill me with a humble fear	*C. Wesley*	446
Pleasant are Thy courts above	*H. F. Lyte*	650
Plunged in a gulf of dark despair	*Dr. Watts*	152
Praise, Lord, for Thee in Zion waits	*H. F. Lyte*	7
Praise, my soul, the King of heaven	*H. F. Lyte*	13
Praise, O praise our God and King	*Sir H. W. Baker*	938
Praise the Lord! who reigns above	*C. Wesley*	26
Praise the Lord! ye heavens, adore Him	*Anon. c.* 1801	10
Praise to our God, whose bounteous hand	*J. Ellerton*	974
Praise to the Holiest in the height	*Dr. J. H. Newman*	62
Praise ye the Lord! 'tis good to raise	*Dr. Watts*	48
Pray, without ceasing, pray	*C. Wesley*	499
Prayer is the soul's sincere desire	*Montgomery*	507
Quickened with our immortal Head	*C. Wesley*	573
Raise the psalm: let earth adoring	*Archd. Churton*	25
Rejoice and be glad! the Redeemer hath come	*Dr. Bonar*	384

FIRST LINE	AUTHOR	NO.
Rejoice for a brother deceased	*C. Wesley*	831
Rejoice, the Lord is King	*C. Wesley*	213
Riches unsearchable	*C. Wesley*	296
Ride on! ride on in majesty	*Dean Milman*	154
Rock of Ages, cleft for me (3 verses)	*Toplady, altered by Cotterill*	168
Rock of Ages, cleft for me (4 verses)	*Toplady*	401
Safe home, safe home in port	*Joseph of the Studium, trans. by Dr. Neale*	835
Safely, safely gathered in	*Mrs. Dobree*	834
Safely through another week	*J. Newton*	929
Salvation! O the joyful sound	*Dr. Watts, in part*	220
Save me, O God; for Thou alone	*Dr. B. H. Kennedy*	428
Saviour, again to Thy dear name we raise	*J. Ellerton*	644
Saviour, blessèd Saviour	*Dr. Thring*	621
Saviour, breathe an evening blessing	*J. Edmeston*	927
Saviour, cast a pitying eye	*C. Wesley*	318
Saviour from sin, I wait to prove	*C. Wesley*	543
Saviour of all, to Thee we bow	*C Wesley*	744
Saviour of all, what hast Thou done	*C. Wesley*	470
Saviour, Prince of Israel's race	*C. Wesley*	309
Saviour, sprinkle many nations	*Bp. Coxe*	768
Saviour, we know Thou art	*C. Wesley*	224
Saviour, when in dust to Thee	*Sir R. Grant*	157
Saviour, while my heart is tender	*J. Burton*	882
See how great a flame aspires	*C. Wesley*	218
See Israel's gentle Shepherd stand	*Dr. Doddridge*	720
See, Jesu, Thy disciples see	*C. Wesley*	790
See the Conqueror mounts in triumph	*Bp. Wordsworth*	187
Servant of all, to toil for man	*C. Wesley*	584
Shall I, for fear of feeble man	*Winckler, trans. by J. Wesley*	459
Shepherd divine, our wants relieve	*C. Wesley*	699
Shepherd of souls, with pitying eye	*C. Wesley*	282
Shine Thou upon us, Lord	*J. Ellerton*	761
Show pity, Lord; O Lord, forgive	*Dr. Watts*	327
Shrinking from the cold hand of death	*C. Wesley*	823
Since all the downward tracks of time	*J. Hervey*	489
Since the Son hath made me free	*C. Wesley*	547
Sing praise to God who reigns above	*Schütz, trans. by Miss Cox*	383
Sing to the great Jehovah's praise	*C. Wesley*	931
Sing we to our conquering Lord	*C. Wesley*	215
Sinners, lift up your hearts	*C. Wesley*	240
Sinners, obey the gospel word	*C. Wesley*	275
Sinners, turn; why will ye die	*C. Wesley*	274
Sinners, your hearts lift up	*C. Wesley*	285
Soldiers of Christ, arise	*C. Wesley*	433
Sometimes a light surprises	*Cowper*	479
Son of God, if Thy free grace	*C. Wesley*	344
Sovereign of all the worlds on high	*Dr. Doddridge*	247
Sow in the morn thy seed	*Montgomery*	225
Speed Thy servants, Saviour, speed them	*T. Kelly*	784
Spirit blest, who art adored	*Pollock and others*	253
Spirit divine! attend our prayers	*Dr. A. Reed*	254

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Spirit of faith, come down	*C. Wesley*	346
Spirit of truth, essential God	*C. Wesley*	261
Spirit of truth! on this Thy day	*Bp. Heber*	242
Spirit of wisdom, turn our eyes	*Henry A. Rawes* (?)	251
Spread, O spread, thou mighty word	*Bahnmaier, trans. by Miss Winkworth*	783
Stand, soldier of the cross	*Bp. Bickersteth*	725
Stand up! stand up for Jesus	*Dr. G. Duffield*	462
Stay, Thou insulted Spirit, stay	*C. Wesley*	335
Stupendous height of heavenly love	*C. Wesley*	137
Stupendous love of God most High	*C. Wesley*	326
Summer suns are glowing	*Bp. How*	939
Summoned my labour to renew	*C. Wesley*	583
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